THE LAST UNICORN

a screenplay by

Peter S. Beagle

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RECORDING SCRIPT

1 EXT. THE FOREST OF THE UNICORN - DAY

It is the most beautiful forest in the world, because a unicorn lives here. The overwhelming impression is of light, and of spring. There are no autumn colors in the landscape: it is all the soft, fuzzy green of new growth, the tender gold and sudden brilliant blue instants of wildflowers at midday - especially the purple and violet lilacs that give the wood its prevailing tone of a medieval or Renaissance tapestry. The CAMERA MOVES IN very slowly, so that we get a full sense of the richness and deep tranquility of this immortal place.

But it is a strange place, too - never menacing, but never quite ordinary, either. There is a certain shimmer in the air, making objects at the edges of our vision seem to change their shapes slightly; and as we DISSOLVE deeper and deeper into the heart of the wood, the green and violet shadows grow more mysterious, and the SOUNDS OF BIRDS AND INSECTS begin to FADE. We begin to HEAR the SOUND OF HOOFBEATS OVER, trotting easily.

PULL BACK TO INCLUDE two HUNTERS - one middle-aged, one young - riding through the wood. They carry long bows, and - like every other person in this film - they are clad in early Renaissance or late medieval clothing. CAMERA PULLS BACK FURTHER, as the hunters push on into the shadows. PAN over the footprints of their horses - The SHADOW of the unicorn enters the frame and falls over the footprints.

ROLL TITLE: "THE LAST UNICORN"

DISSOLVE TO:

2 EXT. ANOTHER PART OF THE FOREST - DAY

CAMERA MOVES IN on the two hunters, walking their horses now, and looking around in increasing irritation for some sign of game. The elder man speaks first.

HUNTER #1
(grumbling)
I mislike the feel of these woods. Creatures that live in a unicorn's forest learn a little magic of their own in time, mainly concerned with disappearing.

HUNTER #2
(impatient)
Unicorns are long gone, if indeed they ever were. This is a forest, like any other.

(CONTINUED)

2 CONTINUED:

HUNTER #1
Then why do the leaves never fall here, or the snow? Why is it always Spring here?

PULL BACK as they ride on, and PAN AWAY to give us a further sense of the immense age and eternal greenness of this wood. Hunter #1's VOICE CONTINUES OVER.

HUNTER #1 (v.o. contd)
I tell you, there is one unicorn left in the world, and as long as it lives in this forest we'll find no game to hunt here.

DISSOLVE TO:

3 EXT. ANOTHER PART OF THE FOREST - CLOSE SHOT - THE HUNTERS - DAY

HUNTER #2
Fairy tales, peasants' talk. Do you know anyone who has actually seen a unicorn?

DISSOLVE TO:

4 EXT. ANOTHER PART OF THE FOREST - WIDE SHOT - THE PATH - DAY

The SHADOW of the unicorn is SEEN in foreground....WIDEN, and since the setting sun is coming at the CAMERA we can SEE the unicorn in silhouette, listening to the hunters' talk in the background.

HUNTER #1 (o.c.)
My great-grandmother saw a unicorn once.

HUNTER #2
(laughs)
Did she capture it with a golden bridle and ride it bareback?

HUNTER #1
She just sat very still, and the unicorn put its head in her lap and fell asleep.
(as the other looks at him)
That's what she said....

5/6 EXT. MED SHOT - ANOTHER ANGLE - THE HUNTERS - DAY

CAMERA MOVES IN on them as Hunter #2 suddenly reins his horse to a stop.

HUNTER #2
(shortly)
Let's turn around and hunt somewhere else.

Hunter #1 smiles, obviously gratified, begins to turn his horse.

DISSOLVE TO:

7 EXT. ANOTHER PART OF THE FOREST - MED SHOT - THE HUNTERS - DAY

We are SEEING them through trees, from the continuing POV of their silent observer, who is parallelling their course.

HUNTER #2
(quietly)
Why did they go away, do you think? If there ever were such things?

HUNTER #1
Who knows? Times change. Would you call this age a good one for unicorns?

HUNTER #2
(quickly)
I don't believe in unicorns.
(pause)
But if there were....I'd say, the worse the times, the more we need unicorns. Even if we never see them - just to know....

HUNTER #1
Well, there's one left anyway, if I'm any judge. And if I'm right, she knows we're here....

CAMERA MOVES IN on him as he reins in his horse and turns in the saddle, RAISING HIS VOICE.

HUNTER #1 (contd)
(shouts)
Stay where you are, poor beast! This is no world for you. Stay in your forest, and keep your
(MORE)

(CONTINUED)

7 CONTINUED:

HUNTER #1 (contd)
trees green, and your friends protected. And good luck to you....for you are the last!

Abruptly he kicks his horse to a gallop and breaks out of the woods. Hunter #2 follows him.

8 EXT. THE EDGE OF THE FOREST - LONG SHOT - THE HUNTERS - DAY

PULL BACK SLOWLY into the forest, as the hunters and their horses VANISH over a hill. Keep coming back to reveal....

9 EXT. THE EDGE OF THE FOREST - CLOSE SHOT - THE UNICORN - DAY

This is the first time we see her fully - not as a shadow or in silhouette.

THE UNICORN
(softly, wonderingly)
I am the only unicorn there is? The last?

BEGIN C R E D I T S HERE

DISSOLVE TO:

10 EXT. THE FOREST - NIGHT

The forest is etched in moonlight, icy-gold and very still. CAMERA PANS SLOWLY among the trees, PAUSING over birds asleep on their boughs, squirrels curled in their nests, rabbits grazing and playing in a clearing, an owl stretching his wings and taking off with a soft, ominous CRY. A deer and her fawn look up quickly at the sound. We HEAR the unicorn's VOICE OVER.

THE UNICORN (v.o.)
That cannot be. Why would I be the last...?

DISSOLVE TO:

11 EXT. THE UNICORN'S POOL - NIGHT

This is the heart of the forest, the place of its most secret and serene magic. CAMERA MOVES IN CLOSE on the limpid, translucent, moonlit water - then PULLS BACK

(CONTINUED)

11 CONTINUED:

SLOWLY to INCLUDE the unicorn, gazing down into the pool. Her VOICE CONTINUES OVER.

THE UNICORN (v.o.)
What do men know? Because they have seen no unicorns for a while does not mean that we have all vanished. We do not vanish....

She wheels away from the pool and begins to run, moving with the long, supremely graceful and confident strides of an immortal creature who knows every step of her forest by day or night. CAMERA PANS with her, and her VOICE CONTINUES OVER.

THE UNICORN (v.o. contd)
There has never been a time without unicorns. We live forever - we are as old as the sky, as old as the moon. We can be hunted, trapped - we can even be killed if we leave our forests, but we do not vanish....

PULL BACK as she runs on through her forest under the moon.

DISSOLVE TO:

12 EXT. A MEADOW IN THE FOREST - DAY

It is a soft, open place: treeless, but bright with all manner of wildflowers and shrubs. We SEE a red fox silently leading his four cubs on a hunting expedition; a pair of young stags playfully sparring; a family of weasels slipping through the long grass....PAN to the unicorn standing on a rise of ground, looking down at the meadow. We HEAR her VOICE OVER.

THE UNICORN (v.o.)
We hide from them - of course we hide. Every creature in the world hides from men. But they come and they go, and we are for always. Unicorns are for always....
(doubtfully)
Am I truly the last...?

UNDER her last words, we HEAR a strange, tiny VOICE that seems to be coming from the air itself.

(CONTINUED)

12 CONTINUED:

THE BUTTERFLY (o.c.)
(chanting)
Wave the flag for Hudson High, boys,
Show them how we stand....

MOVE IN CLOSE on the unicorn, as she looks up in astonishment. The BUTTERFLY wobbles out of the air and lights on the tip of her horn. He is velvet all over, dark and dusty, with golden spots on his wings and a rakishly gallant air. Dancing along the unicorn's horn, he salutes here with his curling feelers.

THE BUTTERFLY (contd)
I am a roving gambler. How do you do?

THE UNICORN
(laughing for the first time)
Hello, butterfly, welcome! Have you traveled very far?

THE BUTTERFLY
How far would I travel to be where you are? Clay lies still, but blood's a rover, red rover, let Charley come over. Won't you come home, Bill Bailey, won't you come home, my wild Irish rose....

He swaggers up and down her horn, fluttering his wings against the breeze.

THE UNICORN
(amused, teasing him)
Be a little respectful, butterfly. Do you know who I am?

THE BUTTERFLY
Excellent well, you're a fishmonger. You're my everything, you are my sunshine, you are old and gray and full of sleep, you're my pickle-faced, consumptive Mary Jane...

THE UNICORN
Say my name then...if you know my name tell it to me.

THE BUTTERFLY
Your name is a golden bell hung in my heart. I would break my body to pieces to call you once by your name.

(CONTINUED)

12 CONTINUED:

THE UNICORN
Say it, if you know.

THE BUTTERFLY
Rumpelstiltskin! Gotcha. You don't get no medal!

THE UNICORN
I should know better than to expect a silly butterfly to know my name.

THE BUTTERFLY
One, two, three o'lairy.

MOVE IN on the unicorn, as the butterfly jigs and twinkles on her horn. She speaks quietly, but with a new urgency.

THE UNICORN
Butterfly, in all your wanderings, have you seen others like me? Have you seen even one - ?

THE BUTTERFLY
(singing)
Oh, have you seen the muffin man, the muffin man, the muffin man...

THE UNICORN
Butterfly, even one! Tell me that you saw only <u>one</u> -

THE BUTTERFLY
(very Nelson Eddy)
One ... One alone, to be my own, I alone to know her caresses... Buckle down, Winsocki, go and catch a falling star...

THE UNICORN
It serves me right for even asking you. All butterflies know are songs and poetry and anything else they hear. I guess you mean well.

THE BUTTERFLY
Hasten, Mirth, and bring with thee a host of furious fancies whereof I am commander, which will be on sale for three days only at bargain summer prices.

(CONTINUED)

12 CONTINUED:

The unicorn wheels in exasperation and begins to walk away. The butterfly flutters up off her horn.

THE BUTTERFLY (contd)
I must take the A train...Oh, I am a cook and a captain bold and the mate of the Nancy brig. Has anybody here seen Kelly?...

THE UNICORN
Fly away, butterfly. I hope you hear many more songs. I must find someone who knows me...who has seen others like me.

THE BUTTERFLY
Unicorn. Old French, unicorne. Latin, unicornis. Literally, one-horned: unus, one, and cornu, a horn. A fabulous animal resembling a horse with one horn. Visible only to those who search and trust, and generally mistaken for a white mare. Unicorn!

He struts joyously in the air, as the unicorn turns back to him, REACTING in utter surprise and delight.

THE UNICORN
Oh, you do know me. Please...All I want to know is if you've seen other unicorns like me somewhere in the world.

CLOSE on the butterfly, as the breath of her joy blows him away. He comes scrambling dizzily back to her through the air.

THE BUTTERFLY
See you later, alligator. Close cover before striking...

THE UNICORN
Butterfly, have you seen the others? Where have they gone? Tell me which way I must go to find them.

THE BUTTERFLY
(resting on her horn again)
Butterfly, butterfly, where shall
(MORE)

(CONTINUED)

12 CONTINUED:

THE BUTTERFLY (contd)
I hide? Over the mountains of the moon, down the Valley of the Shadow, ride, boldly ride -

He stops suddenly. When he speaks again, it is in a different voice: earnest and desperately lucid.

THE BUTTERFLY (contd)
No, no, listen, don't listen to me, listen. You can find the others if you are brave. They passed down all the roads long ago, and the Red Bull ran close behind them and covered their footprints.

He cavorts crazily in the air above her head.

THE UNICORN
The Red Bull? What is the Red Bull?

THE BUTTERFLY
(singing)
Hold tight, hold tight, hold tight, hold tight -
(in the strange new voice)
His firstling bull has majesty, and his horns are the horns of a wild ox. With them he shall push the unicorns, all of them, to the ends of the earth. Listen, listen, listen quickly...

THE UNICORN
(crying out)
I am listening! Where are the other unicorns and what is the Red Bull?

But the butterfly swoops close to her ear, LAUGHING....

THE BUTTERFLY
Listen, listen, the king is in the counting-house, counting out, counting out, counting....

He shivers away from her, whirling off like a leaf on the wind. CAMERA FOLLOWS him until he is LOST TO SIGHT.

THE BUTTERFLY (contd)
(FADING off)
It's you or me, moth! Hand to hand to hand to hand....

13 BACK TO THE UNICORN

She stares after him, deeply troubled and bewildered.

DISSOLVE TO:

14 EXT. FULL SHOT - THE MEADOW - EARLY EVENING

PAN slowly to the unicorn, who is standing where we last saw her, looking down from the little rise as the violet shadows move across the meadow.

THE UNICORN
He said I could find the other unicorns...but where? Or was the story of the Red Bull just another of his songs?

DISSOLVE TO:

15 EXT. THE UNICORN'S POOL - NIGHT

PAN slowly across the moonlit water, as we HEAR the unicorn's VOICE OVER.

THE UNICORN (v.o.)
Oh, I could never leave this forest. I know how to live here. I know how everything smells, and tastes, and is! But I must know if I am the only unicorn left in the world....

PAN to her standing a little way back from the pool, with the low moon behind her. MOVE IN CLOSE on her strange, wondering, beautiful face.

THE UNICORN (contd)
Suppose they are hiding together ....somewhere far away? What if they are waiting for me? In need of my help.

CAMERA IN FOR CU, as we HEAR the butterfly's remembered VOICE OVER. (During the fantasy of Sc. #16 above)

SPECIAL EFFECTS DISSOLVE TO SC. #16:

THE BUTTERFLY (v.o.)
They passed down all the roads long ago, and the Red Bull ran close behind them and covered their footprints....

(Slo-motion - ethereal)

16 FANTASY SEQUENCE, as the unicorn imagines (visualizes) what the Red Bull would be like chasing the unicorns. He is enormous, and the unicorns are small. The sequence is abstract and terrifying, with the Bull taking on many shapes and changing colors. (Music only, covers.)

16A UNICORN'S FACE - REACTION

DISSOLVE TO:

17 EXT. MED SHOT - A BUCK AND A DOE - NIGHT

The deer are playing in the moonlight, obviously courting as they gambol and nuzzle, then wheel on their hind legs to chase one another. The game stops abruptly as they turn side by side, looking o.c., and we PULL BACK to SEE the unicorn pass, never looking at them. The deer hesitate - then begin to follow.

18 EXT. CLOSE SHOT - THE FOX - NIGHT

Out hunting alone, intent on the trail, he turns at the SOUND of the unicorn's hoofs and stares as she passes close by him, never acknowledging his presence. He too begins to follow her.

19 EXT. MED SHOT - THE ROAD FROM THE FOREST - NIGHT

Under the moon, the road gleams white as bone. We HOLD on it for a long moment - then PAN to the edge of the forest, where the unicorn stands. Behind her, at a respectful distance, wait the little coterie of night animals.

THE UNICORN (v.o.)
I must go quickly, and come back as soon as I can.

She looks at the animals a moment longer - then turns away and steps out on the long road.

20 EXT. CLOSE SHOT - THE FOX - NIGHT

as he sits on his haunches, staring after her. PAN from him to the other animals - the deer, the owl, a pair of leopards, a solemn, round-eyed kinkajou - watching the unicorn leave her forest. PULL BACK for a last look at the enchanted wood. We SEE that it has already darkened and somehow aged a little, because the source of its immortal magic has gone away.

21 EXT. LONG SHOT - THE UNICORN ON THE ROAD - NIGHT

She looks very small and very far away, but she never turns to look back. CAMERA HOLDS LONG SHOT as she walks slowly on into a frightening new world, where nothing is immortal. The butterfly's remembered VOICE is HEARD OVER the scene.

THE BUTTERFLY (v.o.)
You can find your people, if you are brave....
(singing)
Blow the wind westerly, westerly ho! We're bound for the west lands, so steady she goes....Blow the wind westerly, westerly ho....

DISSOLVE TO:

TIME PASSAGE SEQUENCE

22 EXT. CLOSE SHOT - THE UNICORN'S FEET - DAY

moving steadily along a muddy, rutted stretch of the road.

23 EXT. A HIGH, STONY MOUNTAIN PASS - DAY

It is autumn, by the look of the foliage, and by the bright, cold blueness of the sky. We SEE the unicorn climbing slowly toward the top of the pass.

24 EXT. CLOSE SHOT - THE UNICORN - DAY

as she turns at the summit to look back along the way she has come.

25 EXT. ESTABLISHING SHOT - UNICORN'S POV - THE VALLEYS BEHIND HER - DAY

We SEE a landscape out of fairy tales and illuminated medieval manuscripts: it is dotted with the sort of castles - like beautiful, spiny soapbubbles - that can be seen in The Tres Riches Heures of Jean, Duc of Berry, separated by wild forests and precarious farmlands.

CAMERA PANS with the unicorn's POV - we GLIMPSE tiny villages clinging around the feet of the castles, and we SEE PEASANTS in smocks and sandals working in the fields with oxen yoked to wooden ploughs....Breughelian in their design, color and movement.

DISSOLVE TO:

26 EXT. BACK TO THE UNICORN - DAY

She turns slowly away and starts on her journey again. CAMERA PULLS BACK - as we WATCH her move on through the pass, snow begins to fall: lightly at first, and then hiding her....

DISSOLVE TO:

27 EXT. THE OUTSKIRTS OF A VILLAGE - DAY

It is the early morning of an early spring day. We SEE a fat middle-aged MAN working in his garden - his little house is visible in b.g. CAMERA IN on him as he stops his work and looks up, obviously having seen the unicorn o.c. He WHISTLES softly in surprise, then tugs off his belt and begins to make a loop in it, SPEAKING cajolingly as he does so.

THE MAN
Well, hello there, little one.
Hello there, me dear....

28 EXT. CLOSE SHOT - THE UNICORN - DAY

as she stands quietly, watching him. PULL BACK TO INCLUDE the fat man, as he moves toward her, reaching out cautiously with his looped belt.

THE MAN (contd)
And just who might you belong to,
a pretty little thing like you?

The unicorn wheels away from him - he leaps to bar her way.

THE MAN (contd)
Ah, come on now, good girl, good Bessie. Curry you up, clean you off, you'll be the prettiest old mare anywhere....

MOVE IN on the unicorn as she gives a piercing CRY of fury.

THE UNICORN
(thoughts - no lip sync)
Mare? Mare? I, a horse? Is that what you take me for? Is that what you see?

The man backs away from her, not hearing her words at all, but speaking soothingly.

(CONTINUED)

28 CONTINUED:

THE MAN
So, so, easy, good girl. What a pretty sight you are.

29 EXT. CLOSE SHOT - THE UNICORN - THE MAN'S POV - DAY

(Reflection with NO HORNS in his eyes before CUT TO his POV.)

And for the first time we realize what he sees: a white mare, with no horn.

30 EXT. CLOSE SHOT - THE MAN - DAY

THE MAN (contd)
Feed you up, take you to the fair. Come on, horse....

31 EXT. CLOSE SHOT - THE UNICORN - DAY

She is again as we have known her, watching the man approach her once more, reaching out with his belt.

32 THE UNICORN
(no lip sync; furious)
A horse, am I? A horse, indeed!

(NOTE: FIRST unicorn hooks belt and then says line above - then runs away.)

She hooks her horn through the belt, jerks it out of his grasp and hurls it across the road. Then she rears and charges past him, knocking him sprawling. CAMERA PANS with her as she races away down the one street of the little village.

33 THE CONFUSED MAN

MAN
Now there's a horse! My foot must have slipped.

34 HIS POV - UNICORN RUNNING IN SILHOUETTE OVER HILL

DISSOLVE TO:

35 EXT. CLOSE SHOT - THE UNICORN - DAY

She is lying beside the road in the thick green grass of early summer. We HEAR her VOICE OVER.

(CONTINUED)

35 CONTINUED:

THE UNICORN (v.o.)
I had forgotten that men cannot see unicorns.

We HEAR dogs BARKING, the CREAKING of wheels, the CHIMING of church bells.

THE UNICORN (v.o. contd)
They look at us and see something else.

A cart loaded with sacks of grain and drawn by oxen goes by on the road, but the DRIVER barely glances over at the unicorn.

THE UNICORN (v.o. contd)
If men no longer know what they are looking at, there may well be other unicorns in the world yet...unknown and glad of it.

DISSOLVE TO:

NOTE: Song here can refer to previous scene - what men see, etc.

SONG FROM HERE

36 EXT. MED SHOT - THE UNICORN ON THE ROAD - DAY

It is a breezy mid-afternoon, and she is journeying through pasturelands: rolling and lonely.

DISSOLVE TO:

37 EXT. FULL SHOT - THE SUNSET

PAN down the shadowed hills behind which the sun is going down, to FIND the unicorn's small SILHOUETTE moving steadily along....

DISSOLVE TO:

38 EXT. MED SHOT - THE MOON - NIGHT

The sky is low, and covered with small, swift clouds. The moon appears - hides - reappears: a small spot of yellowing ivory. We HEAR the unicorn's VOICE OVER, SINGING a soft song to herself.

THE UNICORN (v.o.)
(singing)

(SONG TO BE WRITTEN CAN COVER THIS PAGE.)

39 EXT. A CLEARING BY THE ROADSIDE - NIGHT

The unicorn has lain down to sleep in the cold grass. CAMERA HOLDS on her, as we begin to HEAR a jingling, strangely sinister MUSIC COMING CLOSER through the night. The unicorn does not wake.

40 EXT. MED SHOT - THE MIDNIGHT CARNIVAL - NIGHT

The five black wagons come winding out of the darkness: an apparition TAKING SHAPE only gradually in the intermittent moonlight. Each wagon is draped in black, and each is drawn by a lean black horse. CAMERA MOVES IN slowly - we SEE the black hangings stirring occasionally in the night wind to reveal a GLEAM of iron bars beneath, and a suggestion of great restless FORMS prowling in the cages. We SEE that the first, second and fifth wagons have DRIVERS; the 2 wagons in between do not. CAMERA IN CLOSE on the first driver - a squat OLD WOMAN - then PULLS BACK so that we can SEE the faded signs on the shrouded sides of the lead wagon, reading:

MOMMY FORTUNA'S MIDNIGHT CARNIVAL
Creatures of night, brought to light

PULL BACK to show the unicorn still asleep in the grass in f.g., as the Midnight Carnival draws nearer and nearer along the road.

41 EXT. CLOSE SHOT - MOMMY FORTUNA - NIGHT

She leans slightly forward as she drives - her eyes are all but closed, and she might almost be asleep herself. But as the lead wagon draws abreast of the sleeping unicorn, the old woman suddenly pulls her horse to a stop, turning sharply so that she is looking straight INTO CAMERA. Her eyes come wide open: blazing amber, demonic. The wagons behind her stop too, waiting silently. CAMERA IN CLOSE on Mommy Fortuna as she swings herself to the ground with an ugly grace. PAN with her as she glides close to the unicorn and peers down at her. When she speaks, her VOICE has a gritty sweetness about it.

MOMMY FORTUNA
(softly)
Well. Well, bless my old husk of a heart. And here I thought I'd seen the last of them....

She looks back at the black wagons and SNAPS HER FINGERS twice. We SEE the two drivers get down immediately and start toward her. Mommy Fortuna looks down at the

(CONTINUED)

41 CONTINUED:

unicorn again, and shows her teeth as she smiles.

MOMMY FORTUNA (contd)
If he knew....But I don't think I'll tell him.

42 EXT. CLOSE SHOT - THE DRIVERS APPROACHING - NIGHT

They are an impressively ill-matched pair: the first (RUKH) being short, dark and muscular, with a heavy, impassive face; while the second driver (SCHMENDRICK) is tall and thin, with an air of resolute bewilderment. He wears an old black cloak, and his eyes are strikingly green.

RUKH
(gruffly)
Now just what in hell was that to stop for? He'll think it's a horse for sure. Some wizard I hired.

MOMMY FORTUNA
(purring)
What do you think it is, Rukh? What do you see lying there?

RUKH
Dead horse! -

MOMMY FORTUNA
You're a fool...but I knew that!
(to Schmendrick; condescending)
What about you, wizard? What do you see with your sorcerer's sight?

Rukh bursts into hoarse LAUGHTER at this, and Mommy Fortuna joins him. CAMERA MOVES IN on Schmendrick, who does not answer, but continues to stare at the unicorn.

She yanks his chin around to make him face her. His eyes fall before her yellow stare.

MOMMY FORTUNA (contd)
Answer me, you juggler!

SCHMENDRICK
(mumbling)
A horse. A white mare....

Mommy Fortuna continues to regard him for a long moment.

(CONTINUED)

42 CONTINUED:

She finally SNICKERS and turns away.

MOMMY FORTUNA
I thought so...All right. It's a white mare. I want her for the Carnival. The last cage is empty.

PAN DOWN to the sleeping unicorn. HOLD on her, as the next lines are HEARD o.c.

RUKH (o.c.)
I'll need rope -

MOMMY FORTUNA (o.c.)
(a short laugh)
The rope that could hold that mare has not been woven. We'll do the best we can with cold iron bars.

The unicorn stirs, seems about to open her eyes.

SCHMENDRICK (o.c.)
She's waking!

43 BACK TO MOMMY FORTUNA

who quickly begins to cast a sleep-spell, stretching out her hands as though to knit the night air, as she GRUMBLES almost inaudibly in her throat.

MOMMY FORTUNA
I'll put a sleep on her. Ska, grimmitch....khastabadyi, khastamor....ni chai, ni chal....

CAMERA IN CLOSE on her lined, hungry face, and on her moving hands, between which a pale yellow-green GLOW is RISING. She stops suddenly, spreading her hands out and down, and the WITCH-LIGHT VANISHES.

44 EXT. CLOSE SHOT - THE UNICORN - NIGHT

She is sound asleep, not moving at all now. We see that she now has TWO HORNS....one above the other.

45 BACK TO MOMMY FORTUNA

regarding her with grim satisfaction.

MOMMY FORTUNA
Now cage her - she'll sleep till sunrise.

DISSOLVE TO:

46 EXT. FULL SHOT - THE MIDNIGHT CARNIVAL - DAY

The six wagons are arranged in a scrubby field: a pentacle of cages enclosing a triangle, and Mommy Fortuna's wagon lumping in the center. This one alone retains its draperies; the others are open to view, adorned now with black banners and stubby black ribbons that twitch in the breeze. As the CAMERA MOVES IN, PANNING, we SEE that each of the cages contains an animal of some sort. We do not have a chance to make them out clearly....

47/48 EXT. MED SHOT - RUKH WITH A CROWD OF COUNTRYFOLK - DAY

They are straggling along behind him; like any flock of tourists. CAMERA MOVES IN as he halts before the cage closest to us. We can SEE the bars, but not whatever paces behind them, except for a shadow, a glimpse of a taloned paw....

RUKH
This here's the manticore. Man's head, lion's body, tail of a scorpion....

PAN over the awed faces of the crowd as he speaks. We cannot see what they are looking at beyond the CAMERA, but we HEAR its deep SNARL BUILDING to a ROAR.

RUKH (contd)
Captured at midnight, eating werewolves to sweeten its breath. Creatures of night, brought to light....

And he is already off toward the next cage of the pentacle, with the ONLOOKERS following. We PAN with him to the cage, though again we cannot see its occupant. We HEAR a SLITHERING, the RASP of claws, a sudden HISSING BREATH.

RUKH (contd)
Here's the dragon. Breathes fire now and then -
(pointing to a CHILD near the cage)
- usually at people who poke it, little boy. Its inside is an inferno, but its skin is so cold it burns....speaks seventeen languages, badly....and is subject to gout! Creatures of night.... brought to light....

(CONTINUED)

47/ CONTINUED:
48

CAMERA BEGINS TO PULL BACK toward the three inner cages, as Rukh leads the crowd onward. PULL BACK steadily until we are inside the unicorn's cage. The cage is small, almost too small for the unicorn to turn and turn - as she does constantly - without touching the iron bars. CAMERA IN CLOSE on the unicorn - we feel her terror as she looks wildly around, shrinking from the iron, the crowd, the Midnight Carnival....

RUKH (o.c.)
The satyr. Ladies keep back. A real troublemaker....

PAN to Schmendrick, the tall magician, standing by the cage, also watching Rukh and the onlookers. CAMERA IN CLOSE as he turns toward the unicorn, speaking softly and reassuringly.

SCHMENDRICK
I shouldn't be here, but quickly ....Tell me what you see. Don't be afraid. Look at your fellow legends and tell me what you see?

HOLD on the unicorn as she stares for a moment at Schmendrick - then turns to look toward the cages.

49 EXT. CLOSE SHOT - THE UNICORN

She turns slowly to look at Schmendrick again.

SCHMENDRICK
Look there...at Mommy Fortuna's manticore. Look at her satyr.

50 EXT. CLOSE SHOT - THE "MANTICORE"'S CAGE - UNICORN'S POV - DAY

In this case, we SEE the manticore first - famine-eyed, slobber-mouthed, ROARING, curving his deadly tail over his back until the poison spine lolls and nods just above his almost-human face - and only then notice the genuine, if shabby, lion from whom this marvelous and terrible phantom is sprung, and to whom it is somehow joined....

THE UNICORN
What he calls a manticore looks to be no more than a shabby toothless lion.

PAN with the unicorn's POV to the "satyr"'s cage. We SEE them side by side: the classic goat-footed embodiment of

(CONTINUED)

50 CONTINUED:

shaggy, musky lechery, and the old ape with a twisted foot who seems to be forlornly imitating the limping jigs and erotic enticements of this imposter that draws its convincing reality from him....the two creatures merge into one....the ape.

THE UNICORN
And she has them believing that poor old ape with the twisted foot is a satyr?

51 EXT. CLOSE SHOT - THE UNICORN - DAY

She stamps her foot in wonder.

THE UNICORN
Illusions...deceptions...mirages. Your Mommy Fortuna cannot truly change things.

PULL BACK TO INCLUDE Schmendrick pressing close against the cage. He nods eagerly.

SCHMENDRICK
She can only disguise - and only for those eager to believe whatever comes easiest. Belief makes all the difference to magic like Mommy Fortuna's.

52 EXT. RUKH AND THE CROWD BEFORE THE NEXT CAGE - DAY

RUKH
The Midgard Serpent. He's got the whole world in his coils....

PULL BACK TO INCLUDE the cage - which is simply filled with snake. There is no head to it, and no tail: nothing but a wave of scaly darkness rolling from one end of the cage to the other, BREATHING like distant THUNDER. We can see no real snake at all, only this incredible tide of the Serpent. Schmendrick's VOICE is HEARD OVER.

SCHMENDRICK (v.o.)
She can't turn cream into butter, but she can give a lion the semblance of a manticore to eyes that want to see a manticore there - just as she'd put a false horn on a white mare to make them see a unicorn....

53 BACK TO THE UNICORN AND SCHMENDRICK

The unicorn - who, of course, cannot see her second horn - becomes increasingly uneasy and confused, tossing her head. She turns to look long at the magician, seeming to see him for the first time.

SCHMENDRICK (contd)
I know you. If I were blind, I would know what you are.

THE UNICORN
(softly)
Who are you?

SCHMENDRICK
I am called Schmendrick the Magician.
(pause - apologetic)
You won't have heard of me....

CAMERA IN SLOWLY on his nice, quizzical face, hopeful in spite of everything that perhaps she has somehow heard of Schmendrick the Magician.

54 BACK TO RUKH - SERPENT'S CAGE

RUKH
And on Judgment Day - the Serpent of the Midgard will spit a storm of venom at great Thor himself, till he tumbles over like a poisoned fly....

CAMERA MOVES IN past him as he speaks, CLOSING on the cage; and this time, we SEE a ratty-looking boa constrictor coiled sullenly in a corner....

55 BACK TO THE UNICORN AND SCHMENDRICK

A SOUND FROM THE HARPY CAUSES THE UNICORN TO REACT (eerie).

The unicorn looks at Schmendrick silently - then once more begins her slow, desperate round of the cage. We SEE the sadness in Schmendrick's face as he watches her. MOVE IN on the unicorn as she glances at the cage closest to her own. We SEE her REACT, suddenly stricken, frozen with terror. Laugh & Hiss after.

SCHMENDRICK
I entertain the sightseers as they gather for the show. It's not much of a job for a real magician, but I've had worse.

56 EXT. CLOSE SHOT - THE HARPY - DAY

She is absolutely real, and absolutely terrifying, in a way that the Carnival's shadow-monsters cannot possibly be. She has the body of a great bronze bird, the shaggy round ears of a bear, and a hag's face - the whole dreadful ensemble topped with thick, youthful hair the color of moonlight. Perched on an oaken crossbar, gripping it with deadly talons, she catches sight of the unicorn and makes a SOUND like a HISS and a CHUCKLE together.

57 BACK TO THE UNICORN

THE UNICORN
That one is real. That is the harpy Celaeno.

PULL BACK TO INCLUDE Schmendrick.

SCHMENDRICK
(low, frightened)
The old woman caught her by chance, asleep, as she took you. She should never have meddled with a real harpy, a real unicorn. The truth melts her magic, always....

58 BACK TO THE HARPY

She stretches a foot out before her, as though inspecting her talons; then begins to preen her knifelike feathers. We HEAR Rukh's VOICE OVER.

RUKH (o.c.)
Sister of the rainbow, believe it or not. Only three of them in the whole world....

The harpy REACTS silently to his VOICE. PULL BACK TO INCLUDE Rukh and the crowd trooping up to her cage.

RUKH (contd)
She put up a fiercer fight than all our other beasts put together. It was like trying to bind all hell with a hair, but Mommy Fortuna's power is great enough even for that. Creatures of night, brought to light. Polly want a cracker?

Few in the crowd laugh. CAMERA MOVES IN slowly on the harpy's clawed feet. We SEE them tighten on her perch until the wood begins to split.

59 BACK TO THE UNICORN AND SCHMENDRICK

SCHMENDRICK
She will free herself very soon.
She mustn't catch you still caged.
You'll need to be free.

THE UNICORN
I dare not touch the bars. They are cold iron, and they hurt me. My horn could open the lock, but I cannot reach it.

CAMERA PANS to the bars of her cage, through which we SEE Rukh and the crowd approaching. Rukh is unwontedly silent, looking back at the harpy, until he catches sight of Schmendrick at the unicorn's cage.

RUKH
(calling angrily)
You! Schmendrick! Go on, get away from there! You know what she told you!

SCHMENDRICK
(hastily, to the unicorn)
Don't be afraid, Schmendrick is with you. Do nothing till you hear from me....

He hurries away, pulling his ragged black cloak close around him. CAMERA FOLLOWS him from the unicorn's POV until he disappears between two of the outer cages.

60 EXT. THE UNICORN'S POV - RUKH AND THE CROWD BEFORE HER CAGE - DAY

RUKH
(quietly)
The unicorn.

He steps aside. CAMERA PANS through the crowd, HOLDING on the different REACTIONS to the unicorn. We SEE a GIGGLY YOUNG COUPLE stop in their tracks, suddenly reaching for one another's hands; an OLD MAN stare and then begin to cry silently; a MOTHER lift her small CHILD and hold him out. A lovely YOUNG GIRL gazes in silent rapture, until tears begin to drift down her cheeks. CAMERA MOVES into her eyes, where we SEE the REFLECTION of the unicorn....

61 THE UNICORN - CROWD'S POV - WITH JUST ONE <u>FALSE</u> HORN

Must see back of crowd's heads so it is obviously their POV.

DISSOLVE TO:

62 EXT. FULL SHOT - THE MIDNIGHT CARNIVAL - NIGHT

PAN SLOWLY over the black wagons to MOVE IN on the harpy in her cage. Her pale, heavy eyes are closed, but they open as the CAMERA MOVES IN, blazing in the growing darkness. PULL BACK.

RUKH (v.o.)
(hoarse, nervous)
I don't care how many damn spells you've got on her. I could feel her working loose, all the time I was out there....

63 EXT. MED SHOT - MOMMY FORTUNA AND RUKH - NIGHT

facing each other tensely near the harpy's cage.

RUKH (contd)
Get rid of that harpy! She thinks about it all the time....what she's going to do to us -

MOMMY FORTUNA
(fiercely)
Fool, be still! No other witch in the world holds a harpy captive, and none ever will. I choose to keep her....I can turn her into wind if she escapes....or snow....or into seven notes of music.

64 EXT. CLOSE SHOT - THE HARPY - NIGHT

At these words, she makes a SOUND as shrill as a spear, and spreads the horrid glory of her bronze wings. We SEE the bars of her cage seem to wriggle and run, on the edge of melting altogether.

65 BACK TO MOMMY FORTUNA AND RUKH

RUKH
(a wail of terror)
She's breaking loose!

He wheels and dashes away into the darkness. Mommy Fortuna faces the harpy calmly, making strange gestures in the air with her twiggy fingers.

MOMMY FORTUNA
(low, intense)
No, not yet....Not yet....

(CONTINUED)

65 CONTINUED:

And the cage bars are solid iron once more. The harpy sinks back down on her perch, waiting. PULL BACK TO INCLUDE the unicorn, silently watching them.

MOMMY FORTUNA (contd)
(to the harpy)
You're mine. If you kill me, you're still mine.

The harpy looks back at her, but does not make another sound. Mommy Fortuna CHUCKLES, and then strolls slowly toward the unicorn's cage.

MOMMY FORTUNA (contd)
(to the unicorn)
The harpy's as real as you are, and just as immortal. And she was just as easy to capture, if you want to know -

THE UNICORN
(quietly)
Do not boast, old woman. Your death sits in that cage and she hears you.

MOMMY FORTUNA
(calmly)
Oh, she'll kill me one day or another, but she will remember forever that I caught her, that I held her prisoner....
(brightly)
So there's my immortality, eh? Now you were out on the road hunting for your own death. And I know where it awaits you. I know him - that one.

The unicorn REACTS, moving as close to the bars as she dares.

THE UNICORN
Do you speak of the Red Bull? Tell me if you do...and where he is, if you know.

MOMMY FORTUNA
(low)
The Red Bull of King Haggard? So you know of the Bull....Well, he'll not have you. You belong to me.

(CONTINUED)

65 CONTINUED:

THE UNICORN
(gently)
You know better. Keep your poor shadows, if you will, but let me go. And....let her go....
(turns to look at the harpy)
I cannot see her caged. She is real like me - we are two sides of the same magic. Let her go.

66 EXT. CLOSE SHOT - THE HARPY - NIGHT

For just a moment, a dreadful little smile writhes across the hating human face.

67 BACK TO THE UNICORN AND MOMMY FORTUNA

MOMMY FORTUNA
(furious, passionate)
I'd quit show business first! Do you think I don't know what the true witchery is, just because I do what I do? There's not a witch in the world hasn't laughed at Mommy Fortuna and her homemade horrors - but there's not one of them who would have dared -

THE UNICORN
The harpy and me...we are not for you. You know that. Old woman, listen -

But Mommy Fortuna turns swiftly and walks toward her wagon. Suddenly she turns again, grinning spitefully.

MOMMY FORTUNA
Who are you for, then? Did you really think those fools knew you without any help from me?
(laughs)
No, I had to give you a horn they could see. These days, it takes a cheap carnival trick to make folk recognize a real unicorn. But the Red Bull will know you when he sees you....so you are safer here. You should thank me....for protecting you.

She VANISHES into her wagon.

68 EXT. MED SHOT - THE UNICORN - NIGHT

The CAMERA MOVES IN slowly, and the second horn glows. The unicorn realizes that the magic is upon her.

PAN and CUT

69 BACK TO THE HARPY

watching from her cage. Again she stretches her terrible wings, but the bars hold, and she subsides once more....

DISSOLVE TO:

70 EXT. CLOSE SHOT - SCHMENDRICK THE MAGICIAN - DAY

Standing on a box just beyond the outer cages, he is doing tricks for a new crop of SPECTATORS - or trying to, at any rate, for it becomes immediately obvious that he is a spectacularly inept magician. As we WATCH, he holds up a pitcher of water, exhibits it to the crowd, gestures elaborately over it - and suddenly finds himself with a disastrous armful of water, as the pitcher disappears. The spectators SHRIEK with laughter. Wet and humiliated, Schmendrick turns to glance at the unicorn.

71 EXT. CLOSE SHOT - THE UNICORN IN HER CAGE - DAY
SCHMENDRICK IN BACKGROUND

watching Schmendrick silently. The LIGHT of the false horn above her eyes all but obscures the true, magic one.

71A UNICORN - SINGLE

72/ EXT. MED SHOT - RUKH LEADING THE CROWD - DAY
73

PAN ahead to show that he is guiding them toward the cage to the half-dead crocodile/dragon.

PAN back to Schmendrick still performing badly...takes his hat off and a rabbit is sitting on his head. He reaches into hat for rabbit and can't find it...shakes hat upside down. Rabbit shrugs his shoulders. The unicorn sees all this, and Schmendrick looks at her and shrugs...embarrassed.

74 EXT. MED SHOT - RUKH BEFORE THE "SATYR"'S CAGE - DAY

RUKH
The satyr. Captured under curious circumstances, revealed for a token fee after the show, to gentlemen only....

75/ EXT. CLOSE SHOT - THE HARPY - DAY
76

watching everything, waiting silently. PAN from her cage to Mommy Fortuna at her wagon.

77 EXT. CLOSE SHOT - MOMMY FORTUNA

huddling and rocking in her chair, MUTTERING to herself.

78 BACK TO THE HARPY

her pale eyes GLOWING as she watches the chilled onlookers hurrying away past her cage.

79 EXT. FULL SHOT - HIGH ANGLE - THE MIDNIGHT CARNIVAL AT SUNSET

The sun VANISHES into the streaked, dirty clouds, and darkness begins to hide the black wagons.

DISSOLVE TO:

80 EXT. THE UNICORN'S CAGE - NIGHT

She is standing motionless, with the false golden horn still BRIGHT on her forehead. PAN to the harpy's cage, and we SEE Mommy Fortuna standing close to bars, checking the locks and the enchantments that hold the immortal monster prisoner. The harpy watches her without a sound.

MOMMY FORTUNA
Not yet....not yet....
(a sudden weary cackle)
Just have to wait a while longer, my dear.

We SEE her from the harpy's POV as she turns away. HOLD on the harpy - then

DISSOLVE TO:

81 EXT. MED SHOT - SCHMENDRICK - NIGHT

as he comes hurrying through the silence toward the unicorn's cage: zigzagging with elaborate caution, VANISHING and reappearing in the shadows. We PULL BACK to see him from the unicorn's POV until he reaches her cage and bows joyously.

SCHMENDRICK
(proudly)
Schmendrick is with you. I couldn't get away any sooner.

(CONTINUED)

81 CONTINUED:

THE UNICORN
(low, toneless)
There is magic on me. Why did you not tell me?

SCHMENDRICK
(taken aback)
I thought you know....Didn't you wonder at all how it could be that they recognized you?
(smiles)
No, of course not. You never would wonder about that....

THE UNICORN
There has never been a spell on me before. There has never been a world in which I was not known.

SCHMENDRICK
(eagerly)
I know exactly how you feel.

The unicorn just looks at him. CAMERA MOVES IN on him from her POV.

SCHMENDRICK (contd)
It's a rare person who is taken for what he truly is. There is much misjudgment in the world. I knew you for a unicorn when I first saw you, and I am your friend. Yet you take me for a clown, or a clod, or a betrayer, and so must I be if you see me so.

82 EXT. CLOSE SHOT - THE UNICORN - NIGHT

THE UNICORN
(quietly, after a long pause)
I think you are my friend. Will you help me?

83 EXT. CLOSE SHOT - SCHMENDRICK - NIGHT

SCHMENDRICK
If not you, no one. You are my last chance.

PULL BACK TO INCLUDE the unicorn in her cage.

(CONTINUED)

83 CONTINUED:

THE UNICORN
Can you truly set me free?

SCHMENDRICK
(smiles)
Mommy Fortuna doesn't think so. She sees me as a clumsy fraud.... a trickster. But I am Schmendrick the Magician, the last of the red-hot swamis, and I too am real. Like you. Like her.
(indicating harpy)
I will help you.

84 EXT. CLOSE SHOT - THE HARPY - NIGHT

as she watches them from her cage.

85 BACK TO THE UNICORN AND SCHMENDRICK

THE UNICORN
Where is the other man?

SCHMENDRICK
Rukh? Don't worry about him. I asked him a riddle, and it always takes that lout all night to solve riddles....
(pushes back his sleeves)
And now....

CAMERA MOVES IN CLOSE on him as he begins his magical passes, almost crooning the spell.

SCHMENDRICK (contd)
Shaara sineverel, morlin sudai, suli nomira, adi sulibai....

86 EXT. CLOSE SHOT - THE UNICORN - NIGHT

As Schmendrick continues to CHANT o.c., the cage DISSOLVES into her forest, exactly as we remember it, complete with trees, welcoming small animals, and a clearing dawn sky. The unicorn utters a soft CRY and takes a couple of steps forward - only to halt as the cage bars begin to become DIMLY VISIBLE again: solid and real, just under the skin of Schmendrick's beautiful imagining. The unicorn stands very still as her forest FADES around her, and the Midnight Carnival REAPPEARS.

87 BACK TO SCHMENDRICK

obviously disappointed, but still hopeful.

SCHMENDRICK
I'm sorry. I would have liked it to be that spell that freed you.

PULL BACK TO INCLUDE the unicorn, as he tries again.

SCHMENDRICK (contd)
Erchula, issula - issu menaga, menagala....
(snaps his fingers)
This is a super spell. The bars are now as brittle as old cheese, which I crumble and scatter, so -

He grips the bars with both hands, confidently - then GASPS and snatches his hands away. Each long finger is dripping blood....

SCHMENDRICK (contd)
(mastering himself)
I must have gotten the accent wrong. It comes and goes....

THE UNICORN
(gently)
Try again. Once more. There is very little time left. Hurry.

CAMERA MOVES IN on Schmendrick as he takes a long, deep breath and tries again. He WHISTLES three eerie notes, and quickly tosses a handful of green powder in the air, as though he were throwing it over the whistled notes themselves. The pwder puffs up in a single silent FLASH of green....

SCHMENDRICK
Lith corlin....porush....kai, kai dolair....

88 BACK TO THE UNICORN

From her POV we SEE that the cage is beginning to grow smaller, the bars drawing in on her....CLOSE on the unicorn, as she tries to turn and finds that she cannot. She makes a small SOUND of despair.

89 BACK TO SCHMENDRICK

white with fear and frustration.

(CONTINUED)

89 CONTINUED:

SCHMENDRICK
Ah, no!....Lith corlin, ceranim, caranim....

90 BACK TO THE UNICORN

The cage stops shrinking, a breath before the bars touch her body. She can hardly move, but the iron cannot reach her. PULL BACK TO INCLUDE Schmendrick, defeated and miserable.

SCHMENDRICK
(heavily)
I dare no more. The next time, I might not be able....

His voice trails away hopelessly.

THE UNICORN
Try again. You are my friend. The spell was wrong but there was true magic in it. Try again.

But Schmendrick, smiling bitterly, is fumbling through his pockets.

SCHMENDRICK
I knew it would come to this. I dreamed it differently, but I knew....

He holds up a ring, from which dangle several rusty keys.

SCHMENDRICK (contd)
You deserve the services of a great wizard, but I'm afraid you'll have to be glad of the aid of a second-rate pickpocket....

MOVE IN CLOSE on his hands, and on the lock, as he inserts a key. The cage door does not open, but the lock suddenly CRIES OUT mockingly in Mommy Fortuna's VOICE.

THE LOCK (MOMMY FORTUNA'S VOICE)
Ho-ho, some magician! Some magician!

SCHMENDRICK
(mumbling)
Ah, turn blue....

He bends intently over the lock.

91 EXT. CLOSE SHOT - THE "MANTICORE" - NIGHT

The great pseudo-beast is awake, crowding close to the bars of its cage to stare at what is happening o.c. PAN away to the "dragon"....then to the "Midgard Serpent".... to the "satyr"....all making no sound, but watching.

92 EXT. CLOSE SHOT - THE HARPY - NIGHT

There is a terrible eagerness about her now. PAN to the unicorn, staring back at the harpy as Schmendrick labors over the lock.

THE UNICORN
(urgent)
Hurry....

Schmendrick twists the key, and the lock SNAPS open with one last GRUNT of contempt.

MOMMY FORTUNA
Damn....

He opens the cage door.

SCHMENDRICK
(triumphantly)
Step down, lady. You are free.

CAMERA IN on the unicorn as she steps lightly to the ground. The false horn VANISHES, but she seems to shine the brighter for it. PULL BACK TO INCLUDE a suddenly awed Schmendrick staring at her. We hear RUKH's v.o. (o.c.)

93 EXT. CLOSE SHOT - RUKH - NIGHT

as he emerges from the shadow of the "dragon"'s cage, lumbering toward them, calling to Schmendrick.

RUKH (First v.o....then on Camera)
Okay, Schmendrick, I give up.
Why is a raven like a writing
desk?

94 BACK TO THE UNICORN AND SCHMENDRICK

The unicorn moves quickly away, VANISHING into shadow, as Schmendrick turns to face Rukh.

95 BACK TO RUKH

From his POV we SEE Schmendrick and the empty cage with

95 CONTINUED:

its door swinging open. Rukh feels his pocket, looking heavily puzzled.

RUKH
The cage, you've taken my keys!...

He looks up again, beginning to grin savagely.

RUKH (contd)
Why, you thin thief. She'll string you on barbed wire to make a necklace for the harpy.

He turns, starts swiftly toward Mommy Fortuna's wagon.

96 BACK TO SCHMENDRICK

SCHMENDRICK
(to the unicorn)
Run!

He makes a frantic, foolish, flying leap and lands on Rukh's back, wrapping his long arms wildly around the other's head and neck. They fall to the ground grappling in desperate silence.

97/ EXT. CLOSE SHOT - THE UNICORN - NIGHT
98

PAN with her as she races through the Midnight Carnival, heading for the "manticore"'s cage. PULL BACK TO INCLUDE the shadow-creature, GROWLING and WHIMPERING and lying flat as the unicorn reaches his cage and touches the point of her horn to the lock. Then she is away without looking back, as the cage door swings open and a bewildered but disenchanted lion leaps to the ground.

99 EXT. CLOSE SHOT - RUKH AND SCHMENDRICK - NIGHT

They are rolling on the ground, GASPING, GRUNTING, first one and then the other on top. Schmendrick gets his knees on Rukh's shoulders for a moment....

SCHMENDRICK
(panting)
You pile of stones....I'll set all your toenails growing inward ....You mess with me....

Rukh shakes his head and sits up, hurling him several feet away.

(CONTINUED)

99 CONTINUED:

RUKH
(amused)
Some magician. You can't turn cream into butter.

He pounces, closing his big hands on the magician's throat....

100 EXT. CLOSE SHOT - THE UNICORN AT THE "SATYR"'S CAGE - NIGHT

The door is already open, and the crippled ape comes bounding out, leaping over the unicorn....

101 EXT. CLOSE SHOT - THE HARPY - NIGHT

Her eyes and dreadful face blazing with triumph, she stands up on her perch and begins to beat her bronze wings, slowly at first....

102 EXT. CLOSE SHOT - THE BOA CONSTRICTOR - NIGHT

The former "Midgard Serpent" is wriggling away from the Midnight Carnival as fast as it can go. It is overtaken by the fleeing ape, who leaps over it and is gone into the darkness.

103 BACK TO THE HARPY

Her cold, slow wingbeats are shaking the cage now as she calls her power in. In the LIGHT of a bloodshot moon, she is swollen gold, LAUGHING, her streaming hair kindling.

104 EXT. CLOSE SHOT - RUKH AND SCHMENDRICK - NIGHT

still struggling in the shadow of the unicorn's cage. As we WATCH, Schmendrick manages to strike heavily with the ring of keys, then push the dazed Rukh off him and get to his knees. PAN from his terrified face to the harpy.

105 EXT. CLOSE SHOT - THE UNICORN - NIGHT

She stands very still for a moment - then begins to walk toward the harpy's cage.

106 BACK TO SCHMENDRICK

still on his knees, SHRIEKING at the unicorn.

SCHMENDRICK
No! She'll kill you! Run, she'll kill you if you set her free!

107 BACK TO THE HARPY

watching the unicorn come toward her. We HEAR her compelling, almost seductive VOICE OVER.

THE HARPY (v.o. - MOMMY FORTUNA'S VOICE - VSO downspeed)

Set me free. We are sisters, you and I....

108 BACK TO THE UNICORN

walking steadily on. PULL BACK TO INCLUDE the harpy as she reaches the cage. The harpy stops beating her wings, and they look at one another in the silence. The unicorn lowers her head until her horn touches the lock of the harpy's cage.

109 BACK TO SCHMENDRICK

SCHMENDRICK

No!

110 BACK TO THE HARPY

She lifts her wings, and the four sides of her cage fall away and down. The harpy blooms out of the wreckage, leaping up into the air, terrible and free, SCREAMING. HOLD on her as she circles overhead for a moment - then strikes....

111 BACK TO THE UNICORN

who rears joyously to meet the harpy's stoop, striking out with her horn. She misses, but so do the harpy's clutching talons. The harpy swings away, circling again, her bronze wings CLANGING.

112 BACK TO SCHMENDRICK

looking on in terror. Behind him, we SEE Rukh groggily getting to his feet. PAN with Schmendrick's POV to the unicorn and the harpy, circling one another under the moon.

113 EXT. CLOSE SHOT - THE HARPY - NIGHT

She swings overhead once more, LAUGHING with delight - then folds her wings and strikes, seemingly straight at the unicorn. PULL BACK as she hurtles down, and we SEE that she will miss the unicorn altogether - that she is aiming at something beyond her....

114 EXT. CLOSE SHOT - MOMMY FORTUNA - NIGHT

stretching out her arms as though to embrace the harpy, HOWLING triumphantly at both the harpy and the unicorn.

MOMMY FORTUNA
Not alone! You never could have freed yourselves alone! I held you!

The harpy FILLS THE SCREEN, swooping down on her.

115 EXT. CLOSE SHOT - THE UNICORN - NIGHT

She hesitates, shaking her head as though waking, or casting off an enchantment, and then gives a clear warning CRY and starts swiftly toward the harpy....

116 EXT. MED SHOT - THE HARPY - NIGHT

crouched over the body of Mommy Fortuna. Her bronze wings are turning red....

117 BACK TO THE UNICORN

She halts, realizing that she is too late to protect the witch. PULL BACK as Schmendrick stumbles up to her, almost falling, supporting himself by gripping her mane. His face is like a frightened child's face, and he is babbling dazedly.

SCHMENDRICK
Run, run, you must run! Oh, my God, run, run away from here now....

THE UNICORN
(quietly)
No. Come with me. Come with me.

She turns and begins to walk slowly away from the Midnight Carnival. Schmendrick staggers along beside her. O.c. we HEAR the sudden BOOM of bronze wings, a CLATTER of footsteps, and Rukh's interrupted SCREAM. Schmendrick stops, begins to turn.

THE UNICORN (contd)
(sharply)
Don't look back and don't run. You must never run from anything immortal. It attracts their attention.

She keeps walking, and after a moment Schmendrick follows.

118/ EXT. CLOSE SHOT - THE HARPY - NIGHT
119

as she takes wing again, circling over the Midnight Carnival, BURNING brighter than the moon, and obviously looking around for the two creatures who escaped her vengeance.

120 BACK TO THE UNICORN AND SCHMENDRICK

as they flee across the night together, step by step - two small figures disappearing under the trees.

121 EXT. MED SHOT - THE HARPY - NIGHT

hovering in the night, still looking for them.

122 EXT. A ROADSIDE - CLOSE SHOT - SCHMENDRICK - DAY

Crouched by the road in a light morning rain, drawing his cloak close around his body, he is plainly just emerging from his terror and shock. PULL BACK TO INCLUDE the unicorn silently watching him.

SCHMENDRICK
The poor old woman....I didn't want it to....I didn't know....

He lifts his head and looks at the unicorn, with some accusation in his eyes.

THE UNICORN
She knew. She chose her death long ago. It was the fate she wanted.

SCHMENDRICK
And you...you don't have any - you have no regret as I do -

THE UNICORN
(gently)
I can never regret.

Schmendrick looks away from her.

THE UNICORN (contd)
I can feel sorrow, but it's not the same thing....

MOVE IN on Schmendrick as he manages to pull himself together again and turns back to the unicorn.

(CONTINUED)

122 CONTINUED:

SCHMENDRICK
(soft, shaky)
Where will you go now?

THE UNICORN
I am looking for others like me.
Have you seen them, magician?

SCHMENDRICK
I have never seen anyone like
you....not while I was awake.

THE UNICORN
Others have seen them. A butterfly
told me of a Red Bull who pushed
all the other unicorns to the ends
of the earth, and Mommy Fortuna
spoke of a King Haggard. So I
am going where they are, to
learn whatever they know....

She turns away and begins to walk on along the road. Schmendrick scrambles to his feet and follows her.

SCHMENDRICK
Take me with you.

The unicorn looks back at him once, then moves on. Schmendrick hurries after her.

SCHMENDRICK (contd)
I might be useful. I know the
way into Haggard's country....

From his POV, we SEE that the unicorn is about to vanish into the sticky mist.

SCHMENDRICK (contd)
....and a friendly heart may be
as welcome as water one day,
where you are going....

123 EXT. CLOSE SHOT - THE UNICORN - DAY

She halts - then turns again and waits for Schmendrick to catch up with her.

SCHMENDRICK (contd)
(hesitantly)
Besides, no wanderer was ever
(MORE)

(CONTINUED)

123 CONTINUED:

SCHMENDRICK (contd)
the worse for a wizard's company, even a unicorn....Take me with you - for laughs, for luck, for the unknown.

THE UNICORN
(after a pause)
You may come with me if you like, though I wish you had asked me for some other reward for having freed me.

SCHMENDRICK
(smiles sadly)
I thought about it. But you could never have granted my true wish.

They begin to walk on together.

THE UNICORN
No. I cannot turn you into something you are not. I cannot turn you into a true magician.

SCHMENDRICK
Don't worry about it.

THE UNICORN
I'm not!

Their VOICES CONTINUE OVER as they walk on away from CAMERA.

THE UNICORN (v.o. contd)
What do you know of King Haggard?

SCHMENDRICK (v.o.)
I have heard that he is an old man who rules over a barren country by the sea....

DISSOLVE TO:

124 EXT. FULL OVERHEAD SHOT - A SPRINGTIME VALLEY - DAY

The valley is soft and rolling, white with apple blossoms, violet with plum trees and mulberries. CAMERA MOVES IN on the distant figures of the unicorn and Schmendrick walking together, as their VOICES CONTINUE OVER.

(CONTINUED)

124 CONTINUED:

SCHMENDRICK (v.o.)
Some say that Haggard's land was green and soft once, before he came - but he touched it and it withered.

THE UNICORN (v.o.)
Tell me about the Red Bull.

SCHMENDRICK (v.o.)
(slowly)
The Red Bull....

DISSOLVE TO:

125 EXT. MED SHOT - A RIVER - DAY

meandering between fat, low hills, dotted here and there with sheep. We SEE the unicorn and Schmendrick fording the river, carefully picking their way from stone to stone (Schmendrick slips once or twice), as their VOICES CONTINUE OVER.

SCHMENDRICK (v.o.)
I have heard too many tales. The Bull is real, the Bull is a ghost....

DISSOLVE TO:

126 EXT. MED SHOT - A STEEP BLUFF - DAY

It is overgrown with blackberry brambles and wild vines and creepers. MOVE IN on the unicorn and Schmendrick as they scramble up the cliffside. The unicorn manages the ascent effortlessly; but the magician is PUFFING hard, and when a foothold crumbles beneath his boot, he grabs a hasty hold of the unicorn's tail. She turns her head and looks at him silently, and he quickly lets go. Their VOICES CONTINUE OVER.

SCHMENDRICK (v.o.)
The Red Bull protects Haggard, or else it keeps him a prisoner in his own castle.

CAMERA MOVES IN CLOSE on the unicorn, as they reach the top of the bluff and she turns to look back over the way they have come.

127 EXT. FULL SHOT - THE COUNTRY BEHIND THEM - UNICORN'S POV - DAY

As she stares broodingly at the hills and valleys, they

(CONTINUED)

127 CONTINUED:

gradually DISSOLVE INTO ABSTRACT ANIMATION....We SEE a swirl of white forms blowing away in a DISTANTLY BELLOWING red wind, and great yellow horns shaking.... The butterfly's VOICE is HEARD OVER. (ECHO)

THE BUTTERFLY (v.o.)
They passed down all the roads long ago, and the Red Bull ran close behind them and covered their footprints....

128 BACK TO THE UNICORN

She shakes her head to dissolve the vision, turns briskly and starts on again. Schmendrick hurries to keep pace with her, peers ahead of them.

SCHMENDRICK
Ah, good, we're coming to a town. I shall have an opportunity to perform, to keep in practice. Magic needs exercise, you know, like everything else....

DISSOLVE TO:

129 EXT. MED SHOT - A VILLAGE - DAY

We SEE thatch-roofed huts, dirt streets, a small church, an open square....

DISSOLVE TO:

130 EXT. CLOSE SHOT - SCHMENDRICK - NIGHT

as he performs in the market square by LANTERN LIGHT. He is juggling lighted candles, obviously nervous. We PULL BACK TO SHOW that his AUDIENCE is composed of PEASANT FARMERS, LABORERS and their CHILDREN, looking on attentively and beginning to APPLAUD as the candles spin above Schmendrick's head. Schmendrick loses control of the trick at this sign of approval, and the candles come scattering down all around him. Crowd reaction: "Some magician"....etc. CAMERA MOVES IN on a LITTLE GIRL in the front rank of onlookers, clutching her rag doll tightly. Schmendrick catches her eye, smiles at her, and makes a gesture toward the doll. She hesitates, then hands it to him. CAMERA IN CLOSE as he sets it down on the ground, spreads his hands over it, and whispers to it. The doll stands up stiffly, marches back and forth at Schmendrick's direction, and then leaps up into its enraptured owner's arms. Schmendrick bows to the APPLAUSE. PAN away across the square toward a ramshackle stable under a full moon.

131 INT. THE STABLE - NIGHT

PAN SLOWLY from one stall to another, each with it's raw-boned, swaybacked workhorse - until we come to the unicorn, glowing like a jewel in that muddy, rickety place. Her stall is on the end, and has a window, and we FOLLOW her POV up toward the moon....

132 EXT. CLOSE SHOT - THE FULL MOON - UNICORN'S POV - NIGHT

As we WATCH, the moon seems to swell and flow, its shape shifting rapidly, impossibly - and then to DISSOLVE into the vast, charging form of the Red Bull!

133 EXT. CLOSE SHOT - THE RED BULL - NIGHT

rushing toward us, almost FILLING THE SCREEN....

134 EXT. CLOSE SHOT - THE UNICORN - NIGHT

She rears up magnificently to challenge him, as she did the harpy, her horn BLAZING....

135 EXT. CLOSE SHOT - THE MOON - NIGHT

once again its normal size and shape. There is no sign of the Red Bull. PULL BACK TO INCLUDE the stable - and the small, wondering figure of the unicorn at the window - and then PAN with her POV back to Schmendrick performing in the market square.

DISSOLVE TO:

136 EXT. CLOSE SHOT - THE UNICORN AND SCHMENDRICK - EVENING

They are on their way out of the village, walking along the road together. Schmendrick reaches into his pocket, takes out two oranges, offers one to the unicorn. When she does not take it, he begins to juggle the oranges cautiously, HUMMING to himself as the unicorn paces beside him.

THE UNICORN (v.o.)
How much further is it?

137 EXT. MED SHOT - A FOREST PATH - EARLY EVENING

CAMERA PULLS BACK TO FIND Schmendrick and the unicorn moving along the narrow path. Schmendrick is notably nervous, glancing around him constantly and speaking in a low, tense voice.

(CONTINUED)

137 CONTINUED:

SCHMENDRICK
This is the very edge of Haggard's realm. It is dangerous country - Mommy Fortuna would never come within miles -

We immediately HEAR the SOUND of distant hoofbeats.... four horses and men in the distance. Schmendrick REACTS.

SCHMENDRICK (contd)
Listen....I was afraid of that....
(to the unicorn)
Run - run swiftly, hide yourself!
We'll find each other later....

THE UNICORN
Why? Who are they?

SCHMENDRICK
Outlaws....

He is already sprinting up the road, away from the unicorn. She stares after him for a moment, and then melts into the woods.

DISSOLVE TO:

138 EXT. CLOSE SHOT - FOUR RAGGED HORSEMEN - EVENING

They are jogging along the same path.

CAMERA MOVES IN on their LEADER: a seven-foot ruffian, distinguished from his cohorts by the rings and bells and bracelets that are sewn to his tattered jerkin. As we WATCH, he reins his horse to a slow walk, and signals sharply behind him for the other riders to be quiet. We PAN with his POV as he looks up, thoughtfully scanning the tree branches hanging over the path - and suddenly spies a telltale corner of a black cloak among the leaves. He looks back at his men again, grins slowly and widely - then reaches up to yank at the cloak and bring Schmendrick tumbling out of the tree directly onto his horse. The leader (JACK JINGLY) grabs him to prevent his escape, and calls to the others in a gruff, Yorkshire-tinged voice.

JACK JINGLY
Eigh, lads, mind your heads now!
It's raining ninnies!

(CONTINUED)

138 CONTINUED:

With a guttural ROAR OF LAUGHTER, he throws Schmendrick face-down across his saddle, and gallops off, followed by his men, themselves WHOOPING and SNORTING with laughter ....The unicorn steps into the foreground and watches them depart.

139 EXT. MED SHOT - THE OUTLAWS - NIGHT

We SEE them in SILHOUETTE, racing along a hillside with the MOON RISING behind them. Schmendrick's SILHOUETTE is visible as we MOVE IN, sprawled and flopping across Jack Jingly's saddle.

140 EXT. A FOREST CLEARING - NIGHT

Four MEN, the remainder of the outlaw band, lounge around a campfire, ladling up soup out of a rusty black cauldron. In b.g. we SEE the normal trappings of an outlaw hideout: bows, swoards and quivers leaning against trees; long underwear and other garments strung on vines between the branches; and even a few greenwood graffiti carved into the bark. One is simply initials in a heart - "CC LOVES MG" - while a second reads "DOWN WITH KING HAGGARD!"

CAMERA MOVES IN on the men closest to the fire.

OUTLAW #1
(spits out mouthful of soup)
Rat soup! Again rat soup!

OUTLAW #2
At least she could use a different rat. The third night, anyway.

OUTLAW #3
It's not her fault. If some of us were better hunters -

OUTLAW #1
If any of us were better hunters, what would we be doing here?

OUTLAW #4
You know what I think? I think we all ought to give ourselves up.

OUTLAW #2
Who'd want us?

We begin to HEAR HOOFBEATS and VOICES o.c. The outlaws turn quickly to see who's coming.

141 EXT. CLOSE SHOT - JACK JINGLY AND HIS MEN - NIGHT

as they come riding into the camp. PULL BACK as some of the other outlaws come forward to greet them. Jack Jingly's group dismount and head for the campfire. Jingly remains on his horse, with Schmendrick draped across his saddle. When Schmendrick tries to wriggle down, Jack Jingly cuffs him admonishingly.

SCHMENDRICK
Let me down, you fool!

JACK JINGLY
Lie quiet, there. You're for Captain Cully himself, you are....

142 EXT. MED SHOT - CAPTAIN CULLY - NIGHT

He comes striding toward Jack Jingly. He is dressed in somewhat richer rags than the rest, and with a grand, stately air about him.

CAPTAIN CULLY
Well, Jack Jingly! And who is it you bring us, comrade or captive?

JACK JINGLY
I don't know what he is maself. What happened, Cully, we were out looking for likely travelers, like always -

CAPTAIN CULLY
(calls back over his shoulder)
Add some more water to the soup, love, there's company!

JACK JINGLY
But there wasn't a soul on the road, not so much as a peddler....

PULL BACK TO INCLUDE the men who have gathered around them as they talk.

CAPTAIN CULLY
Ah, that's probably just as well, Jack. You remember that peddler last month -

143 EXT. CLOSE SHOT - MOLLY GRUE - NIGHT

as she explodes through the circle of men to face Captain Cully.

(CONTINUED)

143 CONTINUED:

MOLLY
I'll not have it, Cully - not another mouth to feed - the soup's no thicker than sweat as it is!

PAN to Schmendrick, REACTING to her ferocious presence.

CAPTAIN CULLY
My love, where's your greenwood hospitality? Where is your -

MOLLY
(inspecting Schmendrick)
And who's this long lout? I don't like the look of him. Slit his wizard!

Schmendrick slides off Jack Jingly's horse and stands before Captain Cully and Molly. He swirls his cloak with both hands until it billows feebly.

SCHMENDRICK
(grandly)
I madam, am Schmendrick the Magician, at your service. And you sir, are you truly the famous Captain Cully, boldest of the bold and freest of the free?

PAN among the outlaws, as they snicker behind their hands, nudging each other. Molly Grue groans.

MOLLY
Oh no....I knew it. Gut him, Cully, before he does you the way the last one did....

CAPTAIN CULLY
(bows pompously)
That am I. Friend of the oppressed, foe of tyrants everywhere, an open hand to all poor fugitives and fellow rebels -

SCHMENDRICK
And this lady, of course, would be your faithful greenwood companion -

He bows to Molly. She SNORTS and turns away.

(CONTINUED)

143 CONTINUED:

CAPTAIN CULLY
(laughing)
Ah, that's only Molly Gure's way. But she's a good heart, a good Heart.

MOLLY
Off with you.

He puts his arm warily across her shoulders - she shrugs herself out from under it and stalks away. Captain Cully winks broadly at Schmendrick.

CAPTAIN CULLY
Splendid woman.

He puts his other arm through Schmendrick's, escorting him toward the campfire.

CAPTAIN CULLY (contd)
You are welcome here, sorcerer. Come to the fire and tell me what you've heard of dashing Captain Cully and his band of freemen! Have a taco?

144 EXT. LONG SHOT - THE OUTLAW CAMP - NIGHT

PULL BACK TO INCLUDE the unicorn, moving slowly closer to the camp. We SEE Schmendrick and Captain Cully from her POV, sitting down by the campfire.

145 EXT. MED SHOT - SCHMENDRICK AND CAPTAIN CULLY - NIGHT

MOVE IN as men gather around them to listen to their conversation. Schmendrick improvises.

SCHMENDRICK
I have heard - ah - that you and your merry men lead a joyous life in the forest, stealing from the rich and giving to the poor....

146 EXT. CLOSE SHOT - MOLLY GRUE - NIGHT

leaning against a tree with her arms folded. She SNORTS derisively at Schmendrick's words.

MOLLY
Well, <u>something</u> like that....

147 BACK TO SCHMENDRICK AND CAPTAIN CULLY

SCHMENDRICK
And I know the tale of how you saved your Molly Grue from marriage with the rich old man her father had chosen for her....

148 BACK TO MOLLY

Her SNORT this time accompanied by a wince. CAMERA MOVES IN SLOWLY on her face as she muses.

MOLLY
I was a baby, just out of a convent - what did I know? I dreamed about outlaws....about freedom, justice, moonlight in the forest, love in a golden grove....about Robin Hood.
(jerks her thumb)
But I got him....

149 BACK TO SCHMENDRICK AND CAPTAIN CULLY

Captain Cully is purring and beaming like a child being told his favorite story once again.

CAPTAIN CULLY
Yes - yes - and then...?

SCHMENDRICK
(hesitantly)
And then....well, then, of course there was a certain wicked king -

CAPTAIN CULLY
(instantly furious)
Haggard, rot and ruin him!

He jumps to his feet, waving his sword. Schmendrick almost falls over in surprise, as the other outlaws REACT in much the same way, whipping out swords and daggers and snarling, "King Haggard, blast his eyes!" and "Down with King Haggard!"

CAPTAIN CULLY
Magician, I tell you, there's not a man here but's been driven from his rightful land by old King Haggard. We live only for revenge, every one of us, and one day King Haggard will pay such a reckoning -

The men DROWN HIM OUT, SHOUTING, "Aye!" and "Old Haggard

149 CONTINUED:

will pay!" - but Molly Grue's LAUGHTER o.c. cuts through the CHEERING. PAN to her under her tree, her tired face alight with bitter mockery.

MOLLY
(laugh into)
And just whom will he pay it to, tell me that? His castle rots and totters more each day, and he's almost too old to stand up in his armor - but he'll rule forever, for all Captain Cully dares to do about it!

150 BACK TO SCHMENDRICK AND CAPTAIN CULLY

The men fall silent, as Captain Cully looks suddenly embarrassed before Schmendrick's inquisitive glance.

CAPTAIN CULLY
(to Schmendrick, mumbling)
You must understand....King Haggard has this - this Bull -

151 BACK TO MOLLY

still laughing. She saunters forward into the FIRELIGHT as she speaks.

MOLLY
Ah, Cully, I've come to think the Red Bull's nothing but the pet name you give your own cowardice -

CAPTAIN CULLY
(humiliated, roaring)
Enough! Not before strangers!
(turns to Schmendrick)
You're a lucky guest this evening, magician. My minstrel, Willie Gentle here, was just about to inspire us by singing of the adventures of bold Captain Cully and his men -

There is a general GROAN around the campfire. Captain Cully ignores it, beckoning to a SKINNY YOUNG OUTLAW who carries a lute slung over his shoulder.

(CONTINUED)

151 CONTINUED:

CAPTAIN CULLY (contd)
Come up here, Willie lad! You can start with the one about how we carried off the fat sheriff and held him for ransom -

WILLIE GENTLE gets up reluctantly. He SIGHS, STRIKES A CHORD, and begins to SING.

WILLIE GENTLE
(singing)
Oh, it was Captain Cully came riding home
From slaying of the king's gay deer,
When whom should he spy but a pale young man,
Came drooping o'er the lea?

PAN among the GRUMBLING, inattentive men to Molly, as they CALL to the minstrel.

OUTLAW #1
Nay, Willie, not that thing again!

OUTLAW #2
It never happened anyway!

MOLLY
(loud and clear)
Willie - sing us a true song!
Sing us one about Robin Hood!

152 BACK TO CAPTAIN CULLY

who suddenly looks, not just angry, but stricken.

CAPTAIN CULLY
There is no Robin Hood! Robin Hood is a myth!

153 *BACK TO MOLLY*

facing him, enjoying herself.

MOLLY
The men are bored with ballads of your bravery, captain darling.

154 BACK TO CAPTAIN CULLY

looking guiltily at Schmendrick.

(CONTINUED)

154 CONTINUED:

CAPTAIN CULLY
Well, you can't leave epic events to the people. They get everything wrong....

SCHMENDRICK
Captain, if I may - why not let me earn my night's lodging by amusing you? I can neither sing nor play, but I have my own accomplishments....

155 EXT. MED SHOT - THE OUTLAW CAMP - UNICORN'S POV - NIGHT

PULL BACK TO INCLUDE the unicorn, looking on from the shelter of the trees, as Schmendrick triumphantly pulls a brilliantly-colored scarf out of his left ear.

156 EXT. CLOSE SHOT - MOLLY - NIGHT

She REACTS with bored disdain, glancing briefly at Schmendrick, then shaking her head and looking away.

MOLLY
Next he'll be doing card tricks!

157 BACK TO SCHMENDRICK

staring at Molly. He lifts both hands above his head. PULL BACK as he SNAPS the fingers of his right hand and a shower of aces leap from his sleeves. Schmendrick SNAPS his left-hand fingers, and the cards all turn into doves, flying away into the darkness. The outlaws APPLAUD, but Molly continues to look unimpressed, and even Captain Cully smothers a yawn. PAN back to Schmendrick. In a sudden fury, he tosses seven glass balls into the air and begins to juggle them in a circle above his head. CAMERA MOVES IN steadily on the spinning balls, which begin to GLOW brighter and brighter as we WATCH, gradually becoming a ring of FIRE....

158 EXT. MED SHOT - THE OUTLAW CAMP - UNICORN'S POV - NIGHT

We can SEE Schmendrick juggling the GLOWING balls.

159 BACK TO SCHMENDRICK

Keeping the balls going, he looks sideways at Molly Grue to see if she's impressed this time. PAN to Molly, whose face is not mocking, but oddly troubled and sad. Abruptly he throws the spinning balls away from him, startling

(CONTINUED)

159 CONTINUED:

the outlaws, who jump and scatter to left and right, although the balls GO OUT as soon as they touch the ground. CAMERA IN CLOSE as Schmendrick closes his eyes and WHISPERS to the magic locked within him.

SCHMENDRICK
Do as you will....Magic, magic, do as you will....
(ad lib magic)

In SLOW MOTION he staggers, begins to sink to his knees, as the MUSIC (ELECTRONICALLY DISTORTED) SWELLS eerily. HOLD on Schmendrick's anguished, gasping face. His mouth is moving: it does not seem to be shaping words, but we HEAR his VOICE OVER, barely recognizable. BOOMING and CROAKING strange syllables, as he sways on his knees....

160 EXT. MED SHOT - THE OUTLAWS - SCHMENDRICK'S POV - NIGHT

PAN from one gaping, DISTORTED face to the next - they BLUR and RUN TOGETHER. Schmendrick's changed VOICE CONTINUES OVER.

161 EXT. CLOSE SHOT - MOLLY - SCHMENDRICK'S POV - NIGHT

as she stares back at Schmendrick, awed and frightened now. Schmendrick's VOICE CONTINUES OVER, as the MUSIC PEAKS - then both STOP suddenly....

162 BACK TO SCHMENDRICK

falling forward....He opens his eyes, looks around him, begins to pick himself up, speaking very softly and hesitantly to himself.

SCHMENDRICK
I wonder what I did....I did something....and I feel there is more to come.
(softly)
Magic, do as you will....

163 BACK TO THE OUTLAWS

most of whom are chuckling, winking at one another, tapping their temples. PAN to Captain Cully, also getting up and stepping forward, holding up his arms for attention.

(CONTINUED)

163 CONTINUED:

CAPTAIN CULLY
And now lads, with that out of the way....

164 EXT. CLOSE SHOT - MOLLY GRUE - NIGHT

She cries out suddenly, pointing o.c.

MOLLY
Look! Oh, look there!

PAN with her POV as she stares across the clearing. A man and a woman emerge from the woods. They are ROBIN HOOD and MAID MARIAN, clad in classic tradition. They laugh and talk but do not make a sound. They walk right through the fire to Captain Cully.

CAPTAIN CULLY
Sir...Madam, I bid you welcome to my domain! My name is Captain Cully of the Greenwood....

They walk right through him....Captain Cully leaps aside and falls down, as they disappear into the woods beyond the clearing. Others appear.

165 BACK TO MOLLY

bringing her hand to her mouth as she recognizes them.

MOLLY
Oh....Robin Hood and Marian....

166 WIDE ANGLE

Other figures are in view - we recognize FRIAR TUCK, ALAN-A-DALE (playing a lute), WILL SCARLET....LITTLE JOHN....

OUTLAW #1
Friar Tuck! That's Friar Tuck there....

167 EXT. CLOSE SHOT - JACK JINGLY - NIGHT

JACK JINGLY
(awed)
Little John....and Will Scarlet....

168 EXT. CLOSE SHOT - WILLIE GENTLE - NIGHT

WILLIE GENTLE
Alan-a-Dale....Look at that right hand!

169 THE CLEARING - FULL

PAN to the bewildered - and increasingly outraged - Captain Cully.

CAPTAIN CULLY
What is this? This is not happening! Robin Hood is a myth - we are the reality. They made Robin and Little John up out of people like you and me, lads....

The PHANTOMS walk right through him again, and through the other outlaws. PAN with them as they near the other side of the clearing and vanish into the darkness.

CAPTAIN CULLY (v.o.)
Not that it isn't a remarkable trick, of course....

PAN back to him as he looks over at Schmendrick, pats his hands in a show of approval. Schmendrick does a silly bow.

CAPTAIN CULLY (contd)
Remarkable. But we mustn't be confused, lads. Magic is magic, but the truth is us. Right?

170 EXT. CLOSE SHOT - OUTLAW #1 - NIGHT

He suddenly leaps forward, rushing after the disappearing figures, CALLING hoarsely.

OUTLAW #1
Robin...Mr. Hood Sir...Little John...Will...wait for me!

He rushes after them into the dark edge of the clearing.

171 EXT. MED SHOT - THE OUTLAWS - NIGHT

as all but Jack Jingly and Captain Cully break and rush after Outlaw #1 to the clearing's edge, tripping and trampling one another, kicking the fire....We HEAR them SHOUTING: "Robin!" "Robin!" "Marian, Scarlet, Little John - come back!" "Come back!"

172 EXT. CLOSE SHOT - CAPTAIN CULLY - NIGHT

waving his arms and SHOUTING wildly, as he tries to hold his men back.

(CONTINUED)

172 CONTINUED:

CAPTAIN CULLY
It was a lie, like all magic! There is no such person as Robin Hood...or the others!

PAN to Schmendrick, unnoticed, standing to the side. He begins to LAUGH, softly and tenderly.

173 EXT. CLOSE SHOT - MOLLY - NIGHT

running in the woods, stumbling, tearing her skirt on brambles, CALLING like the rest of the outlaws.

MOLLY
Wait! Wait for me! Marian!

174 BACK TO CAPTAIN CULLY AND JACK JINGLY

looking rather dazedly around at the empty clearing. Schmendrick's LAUGHTER CONTINUES o.c. Captain Cully and Jack Jingly look at each other - then begin without a word to advance on Schmendrick. PAN with their POV to where he stands chuckling, not noticing them at all, but MURMURING happily to himself.

SCHMENDRICK
Do as you will, I said. Magic, do as you will....

Captain Cully and Jack Jingly pounce on him, seizing his arms. He offers no resistance, but continues to laugh softly, even when Captain Cully pricks his ribs with a dagger.

CAPTAIN CULLY
(hissing angrily)
That was a dangerous diversion, sir sorcerer.

JACK JINGLY
He's na ordinary hedge wizard, Cully. I don't know what he is, tell you the truth....

He lifts the giggling Schmendrick bodily and carries him to a great tree, where he binds him fast, talking as he does so. Schmendrick never quite stops laughing.

JACK JINGLY (contd)
Tie him up and do ye guard him
(MORE)

(CONTINUED)

174 CONTINUED:

JACK JINGLY (contd)
the night, Cully, and in the morning we'll see what's to be done with a wizard who can call up Robin Hood. Should be worth something, eh Cully?

CAPTAIN CULLY
Sure. We'll sell 'im. Happen we'll both be gentlemen of leisure in a month's time.

They both laugh.

Jack Jingly turns and stumps away into the darkness. CAMERA HOLDS for a moment - then, we PAN back to Captain Cully and the now-silent Schmendrick, alone in the trampled clearing.

DISSOLVE TO:

175 EXT. MED SHOT - THE OUTLAW CAMP - UNICORN'S POV - NIGHT

PULL BACK TO INCLUDE her, as she watches Captain Cully and the bound magician Schmendrick.

DISSOLVE TO:

176 EXT. MED SHOT - THE CLEARING - JUST BEFORE DAWN

PAN across the clearing to FIND Captain Cully slumped asleep on his stump. Schmendrick, tied to the tree, is MUTTERING incantations, straining against his bonds.

SCHMENDRICK
Gortolye spassni, varnissen basti, gomti na krassni, starly hasti....

PAN up the trunk of the great tree to which he is tied. For a moment nothing happens - then the tree begins to SURGE and SHIMMER with consciousness, its boughs bending caressingly over the astonished Schmendrick, and the leafy twigs very definitely stroking him. We HEAR the TREE's VOICE OVER, sighing soulfully.

THE TREE (v.o.)
I love you....I love you....

PAN back to Schmendrick, utterly appalled by this new development.

(CONTINUED)

176 CONTINUED:

SCHMENDRICK
(softly)
Oh, my dear....what have I done?

Two branches reach down to fondle his shoulders, even tickle him under the chin....

THE TREE (v.o.)
Always, always....faithfulness beyond any man's deserving.... I will keep the color of your eyes when no other in the world remembers your name....There is no immortality but a tree's love....

SCHMENDRICK
(frantically)
I'm engaged! To a Douglas fir. Help! Unicorn! Where are you?

A gust of fury shakes the oak, as though it were caught in a storm, making the ropes tighten violently around the helpless Schmendrick.

THE TREE (v.o.)
Galls and fireblight! She'll never have you! We will perish together.

MOVE IN CLOSE on Schmendrick, who really is close to strangling, as the furious tree heaves and shudders against him, tightening the ropes even more. He opens his mouth to call for help, but nothing comes out. PULL BACK TO INCLUDE the unicorn's horn lowering INTO SHOT. It touches the ropes, and they fall away immediately. WIDEN, as Schmendrick collapses on the ground.

177 EXT. CLOSE SHOT - THE UNICORN - JUST BEFORE DAWN

She stands over Schmendrick, looking down at him - then, as he starts to get up, turns away and paces toward the woods. Schmendrick stumbles after her.

DISSOLVE TO:

178 EXT. THE WOODS NEAR THE CAMP - MED SHOT - THE UNICORN AND SCHMENDRICK - DAWN

They are moving along a narrow path.

(CONTINUED)

178 CONTINUED:

SCHMENDRICK
Did you see me? Were you watching? Did you see what - what I made?

The unicorn slowly turns her head to look at him.

THE UNICORN
Yes. It was true magic.

Schmendrick smiles - then his face changes, and he SIGHS, shaking his head.

SCHMENDRICK
It's gone now. I had it - it had me - but it's gone. I couldn't hold it....

The unicorn floats on ahead of him, silent as a feather.

179 EXT. CLOSE SHOT - MOLLY GRUE - DAWN

standing beside the path.

MOLLY
Leaving us so early, magician? The men will be sorry they missed you.

180 BACK TO SCHMENDRICK AND THE UNICORN

The unicorn steps quickly aside, so that she is partly hidden by the dawn shadows.

181 BACK TO MOLLY

MOLLY (contd)
Surprise. It's me....Maid Marian.

Then her eyes widen and her face changes as she stares past the CAMERA. We realize that she has seen the unicorn.

MOLLY (contd)
(whispering)
No....Can it truly be....Oh.... Where have you been...?

182 BACK TO SCHMENDRICK AND THE UNICORN

Schmendrick blinks in puzzlement, looking around as the unicorn steps silently out of the shadows, shining in the first LIGHT of the RISING SUN.

183 BACK TO MOLLY

reacting with sudden fury....astonishing Schmendrick.

MOLLY (contd)
Where have you been? Damn you, where have you been?

And she marches straight up to the unicorn, scolding her as though she were a strayed milk cow. Schmendrick interposes himself between them.

SCHMENDRICK
(really horrified)
You don't talk to her like that -

But Molly pushes him aside and confronts the unicorn, her VOICE breaking now.

THE UNICORN
(low, almost apologetically)
I am here now....

MOLLY
(laughs bitterly)
Oh? And where were you twenty years ago - ten years ago? Where were you when I was new, when I was one of those innocent young maidens you always come to? How dare you, how dare you come to me now, when I am this?

She points to herself, begins to CRY. The unicorn lowers her head, nuzzling her gently, almost timidly.

184 THE SCENE - TO BE INTERCUT

SCHMENDRICK
(hoping it's not so)
Can you really see her? Do you really know what she is?

MOLLY
(turns to stare at him)
If you had been waiting to see a unicorn as long as I have....

SCHMENDRICK
She is the last unicorn in the world.

(CONTINUED)

184 CONTINUED:

MOLLY
(sniffs)
She would be. It would be the last unicorn in the world that came to Molly Grue....
(touches the unicorn's cheek)
It's all right. I forgive you....

HOLD on Schmendrick. He fusses indecisively for a moment, then ranges himself importantly next to the unicorn.

SCHMENDRICK
It's time for us to go now.

Molly nods, tries to straighten her hair - and calmly takes her place on the opposite side of the unicorn.

MOLLY
I'm ready.

SCHMENDRICK
(absolutely confounded)
You can't come with me! We are on a quest!

MOLLY
(smiles)
Can't I? Ask her.

Schmendrick looks at the unicorn - starts to speak, then says nothing. The unicorn looks back at him with piercing gentleness, but her answer is plain.

SCHMENDRICK
(choked)
Never! I, Schmendrick the Magician! ....forbid it!
(menacing)
Be wary of wousing a wizard's wrath! Rousing....If I chose to turn you into a frog -

MOLLY
(pleasantly)
I should laugh myself sick. Oh, have sense, man! What were you going to do with the last unicorn in the world - keep her in a cage?

Schmendrick is truly stricken by this accusation. He looks away from both Molly and the unicorn.

(CONTINUED)

184 CONTINUED:

SCHMENDRICK
You don't even know where we are going....

MOLLY
Do you think it matters to me?

SCHMENDRICK
(impressive, hoping to scare her)
We are journeying to King Haggard's country to find the Red Bull.

Molly REACTS silently - she is frightened at this - but the unicorn nuzzles into her cupped hand, and Molly smiles again.

MOLLY
Well, you're going the wrong way.

She calmly turns around and sets off in the opposite direction. The unicorn paces beside her, and a flustered, outraged Schmendrick waits and shrugs and then hurries along after them.

DISSOLVE TO:

185 EXT. A WOODED VALLEY - MED SHOT - DAY

Molly and Schmendrick walk on opposite sides of the unicorn: but where Molly has her hand in the unicorn's mane and is HUMMING softly and happily, the magician stalks by himself. We MOVE IN as Molly peers around at him with a shy new smile, trying to be friendly. Schmendrick turns huffily away, walks on.

DISSOLVE TO:

186 EXT. HIGH OVERHEAD SHOT - BARREN HILL COUNTRY - DAY

The land looks like a kind of lifeless moonscape. Nothing seems to be growing anywhere among these hills. We SEE THREE TINY FIGURES toiling along, and realize that they are the unicorn, Schmendrick and Molly.

DISSOLVE TO:

187/ EXT. MED SHOT - KING HAGGARD'S CASTLE - EVENING
188

Beyond this grotesque and tottery structure, the sea GLIMMERS.

189 EXT. CLOSE SHOT - THE UNICORN, SCHMENDRICK AND MOLLY - EVENING

They are standing on the other side of the valley, staring in wonder at the crooked towers.

SCHMENDRICK
(softly)
Haggard's fortress. We will be there tomorrow, if we walk all night.

190 EXT. MED SHOT - THE CASTLE - EVENING

CAMERA MOVES IN slowly. We SEE gaunt, bony birds flapping heavily around the towers.

191 BACK TO THE UNICORN, SCHMENDRICK AND MOLLY

THE UNICORN
Where does King Haggard keep the Red Bull?

SCHMENDRICK
(quietly)
I have heard that he roams at night and lies up by day in a great cavern beneath the castle. We'll know soon enough.

They start down into the valley.

192 EXT. MOVE INTO MED SHOT - THE CASTLE - EVENING

Establish....then....

DISSOLVE TO:

193 EXT. A FIELD IN A VALLEY - MED SHOT - THE UNICORN, SCHMENDRICK AND MOLLY - NIGHT

The unicorn's horn is GLOWING brightly as she moves eagerly through the field.

194 EXT. MED SHOT - THE CASTLE - NIGHT

looming blindly over the valley. We can SEE a very faint PINK LIGHT in the sky behind it.

195 EXT. CLOSE SHOT - SCHMENDRICK AND MOLLY - NIGHT

resting with their backs against a small hummock. Molly is half-asleep, resting against Schmendrick with a fold

(CONTINUED)

195 CONTINUED:

of his cloak around her. PAN to the unicorn, lying down a little way from them, seemingly asleep herself. We HEAR Molly's VOICE OVER.

MOLLY (v.o.)
What do you suppose she's thinking? ....I always wonder what she thinks about - what she dreams.... (Song?)

CAMERA IN CLOSE on the unicorn, as we HEAR Schmendrick's VOICE OVER.

SCHMENDRICK (v.o.)
I don't know....About the Red Bull....what he's done with the other unicorns.

196 EXT. MED SHOT - THE MOON - NIGHT

As in the unicorn's earlier dream, it begins to swell, to run, growing huge and fiery, beginning to take the shape of the Red Bull....

197 EXT. CLOSE SHOT - THE UNICORN - NIGHT

She is suddenly on her feet, tense and stumbling, pawing the ground.

198 EXT. CLOSE SHOT - SCHMENDRICK AND MOLLY - NIGHT

They both sit up, staring o.c. in obvious terror.

MOLLY
(crying out)
Schmendrick, the light - !

199 EXT. MED SHOT - THE CASTLE - NIGHT

The sky behind it is BURNING RED, as a great BRIGHTNESS rises into the night....

200 BACK TO THE UNICORN

as she rears up with a thrilling CRY. Her horn is ABLAZE, and her hoofs are slashing....

201 BACK TO SCHMENDRICK AND MOLLY

cowering back at the terrifying splendor of her rage.

202 BACK TO THE UNICORN

BELLING her mad challenge again to the BRIGHTNESS rising behind the castle.

203 EXT. FULL SHOT - THE CASTLE - NIGHT

The BRIGHTNESS - huge now, dwarfing the castle, shapeless still - answers her with a vast, overwhelming BELLOW....

204 BACK TO THE UNICORN

rearing again to hurl her CHALLENGE for a third time.

205 EXT. FULL SHOT - THE CASTLE - NIGHT

The BRIGHTNESS seems to hover above the castle, poising itself for a moment - then it EXPLODES in a great leap, soaring above the dark valley like a great, inflamed comet, gathering before our eyes into the form of the Red Bull.

206 EXT. FULL SHOT - THE RED BULL - NIGHT

Like a gigantic chesspiece, he ends his leap facing her, his terrible LIGHT almost FILLING THE SCREEN. He ROARS, and we SEE trees go down at the SOUND, as we PULL BACK TO INCLUDE the unicorn: a pale, tiny, utterly insignificant figure before him.

207 EXT. CLOSE SHOT - THE UNICORN - NIGHT

We SEE that she is terrified, literally frightened out of her immortal senses. Her beautiful bright horn suddenly GOES DARK, and she turns and flees.

208 EXT. FULL SHOT - THE RED BULL - NIGHT

He BELLOWS again and leaps after her. PULL BACK TO INCLUDE Molly and Schmendrick, hurled aside by the wind of his passage. CAMERA PANS with the Red Bull as he pursues the unicorn, FILLING THE SCREEN with his limitless size and power, trampling down whole fields as he THUNDERS by.

209 EXT. CLOSE SHOT - THE UNICORN - NIGHT

Immortal, fearless, unmatchably swift, she is now the embodiment of pure panic flight. Vines and creepers are striking at her, as though in league with the Red Bull; dead boughs are CRASHING all around her - one strikes her on the shoulder, and she almost falls....

210 BACK TO THE RED BULL
unstoppable, ROARING, coming after her....

211 EXT. CLOSE SHOT - SCHMENDRICK AND MOLLY - NIGHT

Wordless and frantic, they stumble in the trampled wake of the Red Bull. PULL BACK to show us the devastation wrought by his passage.

212 EXT. CLOSE SHOT - THE UNICORN - NIGHT

Running madly, blind and possessed by terror, she suddenly looks ahead and comes to a scrambling halt....

213 EXT. FULL SHOT - THE RED BULL - NIGHT

He is facing her now, as though he had been lifted bodily, swooped through the air, and set down again to bar her way: immense, unimaginable, the FLAMING substance of him seeming to swirl within his outline - a storm gathered into a mortal shape. PULL BACK TO INCLUDE the unicorn, tiny and hopeless before him. The Red Bull begins to advance slowly, moving with a sinister daintiness - and the unicorn utters a low, sad CRY, whirls and flees back the way she has come. And the Red Bull goes after her....

214 EXT. CLOSE SHOT - SCHMENDRICK AND MOLLY - NIGHT

looking on helplessly.

215 EXT. LONG SHOT - THE UNICORN AND THE RED BULL - SCHMENDRICK AND MOLLY'S POV - NIGHT

We can SEE that he is gaining easily on her.

216 BACK TO SCHMENDRICK AND MOLLY

MOLLY
(frantic)
Do something....

SCHMENDRICK
(up! not looking at her)
He's driving her....If he wanted to kill her he could have done it by now!

217 EXT. CLOSE SHOT - THE UNICORN - NIGHT

She veers suddenly, dashes off at a sharp angle, trying to throw the Red Bull off her trail.

218 EXT. FULL SHOT - THE RED BULL - NIGHT

Once again he is there ahead of her, barring her way.

(CONTINUED)

218 CONTINUED:

He does not charge, but he leaves her no way to go, save one. PULL BACK TO INCLUDE the unicorn, who wheels again, racing away. The Red Bull follows.

219 BACK TO SCHMENDRICK AND MOLLY

SCHMENDRICK
He's driving her the way he drove the others - to the castle, to King Haggard....

MOLLY
(desperate, clutching him)
Please! Please do something!

SCHMENDRICK
(turning on her)
What can I do? Do you think the Red Bull likes card tricks?

220 EXT. MED SHOT - THE UNICORN AND THE RED BULL - MOLLY'S POV - NIGHT

Again the Red Bull has headed off the unicorn - but this time she does not try to escape. We realize that her spirit has been broken - that she has surrendered. The Red Bull steps lightly toward her, commanding her with his presence, and the unicorn moves ahead of him, docile obedient. We HEAR Schmendrick's strong VOICE OVER.

SCHMENDRICK (v.o.)
If I could, I'd change her into some other creature, some beast too humble for the Bull to be concerned with. But that would take a real magician with real magic. I can't pretend anymore.

221 BACK TO SCHMENDRICK AND MOLLY

Mastering her terror, Molly takes hold of Schmendrick's arm, gripping it hard.

MOLLY
(quietly)
But you do - you have magic. Maybe you can't find it, but it's there. You called Robin Hood, and there is no Robin Hood. You have all
(MORE)

(CONTINUED)

221 CONTINUED:

MOLLY (contd)
the power you need, if you dare to look for it.

Schmendrick stares at her as though he had never seen her before.

222 EXT. MED SHOT - THE UNICORN AND THE RED BULL - NIGHT

King Haggard's castle looms in b.g. It is obvious that the Red Bull is guiding the unicorn toward it. She makes no resistance at all now.

223 BACK TO SCHMENDRICK AND MOLLY

MOLLY
(her voice breaking)
Please....It's not fair....

She is gripping Schmendrick's arm harder than ever. Schmendrick looks down at her - and steps forward into the path of the Red Bull.

SCHMENDRICK
Well, there's this much to comfort you - friend Schmendrick. For once, I don't see how you can possibly make things any worse than they already are.

He folds his arms and takes his stand, waiting.

224 EXT. MED SHOT - THE UNICORN AND THE RED BULL - NIGHT

PULL BACK TO INCLUDE Schmendrick standing in the way. The Red Bull halts, momentarily confused, RUMBLING darkly in his throat. The unicorn stops when he stops, looking at Schmendrick. He calls urgently to her.

SCHMENDRICK
Run! Run now!

But the unicorn makes no move toward flight. She looks small, nondescript, lightless, spiritless.

SCHMENDRICK (contd)
Run!

The Red Bull answers him with a ROAR like a drumroll, which sends the unicorn bolting blindly forward. Schmendrick leaps out of her way, and is smashed to the ground as the Red Bull surges past.

225 EXT. CLOSE SHOT - MOLLY - NIGHT

She SCREAMS.

MOLLY
SCHMENDRICK....

226 BACK TO SCHMENDRICK

picking himself up, dazed and swaying and sick.

227 EXT. MED SHOT - THE UNICORN AND THE RED BULL - NIGHT

They have almost reached the beginning of the trees.

228 BACK TO SCHMENDRICK

He closes his eyes, whispering to his elusive gift.

SCHMENDRICK
Magic....Do as you will....
Do as you will....

As before, we go into SLOW MOTION, as the DISTORTED MUSIC SWELLS. Schmendrick CRIES OUT his unrecognizable syllables of power (AD LIB) - then he is hurled violently forward onto his face, and lies still.

229 EXT. CLOSE SHOT - MOLLY - NIGHT

She runs to him, lifts his head, manages to get him to sit up. They look at each other without speaking. Molly aids Schmendrick to rise, and they turn to look o.c.

230 EXT. MED SHOT - THE RED BULL - NIGHT

He is standing still, nosing at something on the ground. He makes a low, oddly puzzled SOUND.

231 BACK TO SCHMENDRICK AND MOLLY

They hurry forward. In her anxiety, Molly lets go of Schmendrick and outdistances him - then suddenly stops, putting her fingers to her mouth, like a child.

MOLLY
(very softly)
Oh....

PULL BACK TO INCLUDE Schmendrick. Molly turns to him.

MOLLY (contd)
(accusingly)
What have you done?

(CONTINUED)

231 CONTINUED:

Heedless of danger, she runs straight on toward where the Red Bull stands. Schmendrick gapes after her.

232 EXT. MED SHOT - THE RED BULL - NIGHT

We MOVE IN to SEE that at his feet there lies the still, tumbled form of a YOUNG GIRL. She is naked, and fine, tangled hair, white as a waterfall, comes down almost to the small of her back. Her face is hidden in her arms. Molly RUNS INTO SHOT and falls on her knees, gently taking the girl's head in her lap. She pays no attention at all to the Red Bull.

233 BACK TO SCHMENDRICK

Absolutely stunned, he comes slowly forward.

234 BACK TO THE RED BULL

Abruptly he turns away, and without a sound he bounds away into the trees. In three gigantic strides, he has gained the rim of the valley. CAMERA HOLDS on him as he DISAPPEARS from sight, seeming for just a moment to MERGE with the grim shape of King Haggard's castle....

235 BACK TO MOLLY

Smoothing the unconscious girl's strange white hair back from her forehead, she looks up as Schmendrick approaches them.

MOLLY
What have you done?
(start of a cry)
What have you done?

CAMERA MOVES IN on her stroking hand, and we SEE a small raised mark on the girl's forehead, above and between her closed eyes. It is neither a scar nor a bruise.... Schmendrick crouches beside Molly, pointing at the mark. We SEE that he is almost delirious with triumph.

SCHMENDRICK
What do you mean, what have I done? Only saved her from the Red Bull by magic, that's all I've done! By magic, by my own true magic...!

He stands.

(CONTINUED)

235 CONTINUED:

SCHMENDRICK (contd)
(grandly)
Doubtless you are wondering how I plan to return her to her proper shape. Wonder not. The power will come to me when I need it.
(hugs Molly impulsively)
And one day - one day it will come to me when I call. You were right - you were right...!

MOLLY
(pulls away from him)
I didn't know you meant to turn her into a human girl....

SCHMENDRICK
(airily)
The Red Bull came for a unicorn, so she had to become something else. The magic chose the shape, not I....
(spinning and chanting blissfully)
I am a bearer, I am a dwelling, I am a messenger -

MOLLY
(fierce, anguished)
You are an idiot! Do you hear me? You've lost her, you've trapped her in a human body, she'll go mad....

CAMERA IN FOR CU of the girl lying in Molly's lap. She makes a sudden soft SOUND and opens her eyes. They are the unicorn's eyes. For a moment she lies still - then in one motion she is on her feet, stumbling away from Schmendrick and Molly with the steps of an infant just learning to walk. She turns in a bewildered circle, staring at her hands, at herself, barely able to keep her balance. She is beautiful and stricken, mute with horror at waking to this....Behind her, the SUN IS RISING.

236 EXT. CLOSE SHOT - SCHMENDRICK AND MOLLY - DAWN

Molly simply looks at Schmendrick without speaking.

SCHMENDRICK
(hoarse, mumbling)
I can change her back. Don't worry about it. I can change her back....

237 BACK TO THE GIRL

She stands with the aid of a young sapling....as she lets go, tentatively, she takes a step and falls to the ground in slow-motion. PULL BACK as Molly runs to her. The girl crouches on the ground, staring at her with utter, uncomprehending rejection.

THE GIRL
(low)
What have you done to me?

Molly begins to cry. Schmendrick comes forward.

MOLLY
Oh no....
(cry)

SCHMENDRICK
There was nothing else I could do to save you.

She touches her forehead wonderingly. CAMERA MOVES IN CLOSE as her fingers brush the mark on her forehead, and she gives a thin, stabbing HOWL of loss and weariness and despair. She begins to tear at the smooth, strange body.

THE GIRL
What have you done to me? I am a unicorn! I am a unicorn!

MOLLY
(horrified)
Don't! Don't, you'll hurt yourself -

SCHMENDRICK
(harsh, commanding)
Be still!

And the girl is suddenly still, looking at him.

SCHMENDRICK (contd)
The magic knew what it was doing. In this shape alone, you have some hope of reaching King Haggard and finding out what has become of the other unicorns. In the form of a unicorn, you would only suffer their fate -

THE GIRL
I wish you had let the Red Bull take me! I wish you had left me
(MORE)

(CONTINUED)

237 CONTINUED:

THE GIRL (contd)
to the harpy! I can feel this body dying all around me.

Molly gently places Schmendrick's cloak around the girl's shoulders.

SCHMENDRICK
It is only for a little while - I promise you. Soon you will have your true shape again, forever -

MOLLY
Why not now? Schmendrick, you can't let her stay like this, you can't possibly -

SCHMENDRICK
Why not?
(to girl)
....unless you think you could defeat the Bull if you met again?

CAMERA MOVES IN SLOWLY on the girl. After a long pause, she shakes her head....

238 THE GIRL

THE GIRL (v.o.)
No....But I am afraid of this human body, more than I was of the Red Bull....afraid.

She touches her forehead again.

DISSOLVE TO:

239/ EXT. MED SHOT - KING HAGGARD'S CASTLE - DAY
240

We MOVE IN steadily on the highest of the castle's twisted towers, and on two armored SENTINELS standing at the parapet. Their armor is an astonishing homemade confusion of rings, bottlecaps and links of chain sewn onto half-cured hides. Their faces are invisible behind rusted visors, but it is obvious that they are peering at something o.c. During their talk we PAN.

SENTINEL #1 (KING HAGGARD)
A man and two women.

(CONTINUED)

239/ CONTINUED:
240

SENTINEL #2 (PRINCE LIR)
The young girl looks so strange.
She has a newness....

DISSOLVE TO:

241 EXT. MED SHOT - THE GATE OF THE CASTLE - SUNSET

The two sentinels are standing on either side of the gate, their blunt, bent halberds crossed to forbid entrance. PULL BACK TO INCLUDE Schmendrick, Molly and the girl approaching the gate. The sentinels do not move, and the three travelers halt.

SENTINEL #1 (KING HAGGARD)
(a dry, rustling voice)
Give your names.

SCHMENDRICK
(stepping forward)
I am Schmendrick the Magician.
This is Molly Grue, my helper,
and this - this is....uh the Lady
Amalthea. We seek audience with
King Haggard.

PAN to the "Lady Amalthea" standing a little way aside, wrapped in Schmendrick's cloak.

242 EXT. CLOSE SHOT - SENTINEL #2 - SUNSET

Even with his rusty helmet on, we can SEE that he is staring only at the Lady Amalthea. PAN to Sentinel #1.

SENTINEL #1 (KING HAGGARD)
State your business with King
Haggard.

SCHMENDRICK
(haughtily)
I will - to King Haggard himself.

Sentinel #1 stares at him for a moment - then turns and strides through the castle gate. Schmendrick and Molly follow him. CAMERA MOVES IN on the Lady Amalthea, who pauses at the gate, looking toward the sea. PULL BACK TO INCLUDE Sentinel #2, who has not taken his eyes off her for a moment. Abruptly he pulls off his helmet to reveal a tousled blond head and a young, guileless, puppy-friendly face, now utterly dazed with admiration. The Lady Amalthea turns away without seeing him at all,

(CONTINUED)

242 CONTINUED:

following Schmendrick and Molly across a dank, cobbled courtyard. Sentinel #2 wanders after her: totally, profoundly smitten....

243 INT. THE GREAT HALL OF THE CASTLE - NIGHT

It is a vast, ECHOING place, lined with huge, dim stone pillars - a cold vault, thick with a stagnant twilight. Small clawed FOOTSTEPS PATTER in the corners, and occasionally we GLIMPSE RED EYES peering at the king's visitors as they cross the hall. Molly stays close to Schmendrick, but the Lady Amalthea walks alone, with Sentinel #2 following as closely as he dares. Sentinel #1 strides on, never looking back.

244 INT. A CASTLE STAIRWAY - NIGHT

There are few windows and no lights. The thin stair coils tighter and tighter on itself as the party ascends. Suddenly we HEAR the unmistakable RUMBLE of the Red Bull, somewhere quite nearby. The whole tower sways, and the three travelers CRY OUT, scrambling to keep their footing on the shuddering stairs. CAMERA IN on Sentinel #2, as he WHISPERS earnestly to the Lady Amalthea.

SENTINEL #2 (PRINCE LIR)
It's all right, don't be afraid.
It's just the....Bull....

She looks at him without expression - then continues to climb the stairs.

245 INT. A LOW, NARROW CHAMBER - NIGHT

It has one window and a tall chair at the far end. There is nothing else, except for the mealy LIGHT of the rising NEW MOON. PULL BACK TO INCLUDE Schmendrick, Molly, the Lady Amalthea and the two sentinels standing in the entrance.

SENTINEL #1 (KING HAGGARD)
This is King Haggard's throne room.

SCHMENDRICK
(annoyed)
Throne room? This is a cell.
This is a tomb. Take us to
King Haggard.

SENTINEL #1 (KING HAGGARD)
(removes his helmet)
I am King Haggard.

(CONTINUED)

245 *CONTINUED:*

He is taller than Schmendrick: gray-haired, pale-eyed, with a lean, lined, powerful face, long-jawed and without the slightest softness. Sentinel #2 now comes forward shyly.

KING HAGGARD (contd)
(flatly)
This is Prince Lir. My son.

PRINCE LIR
(a vague, hopeful little wave)
Hi. Glad to meet you....

He smiles at Schmendrick and Molly, but he hardly looks at them.

KING HAGGARD
What is your concern with me?

SCHMENDRICK
(making his pitch)
We seek to enter your service. We have journeyed all the way from -

KING HAGGARD
(begins to turn away)
I need no servants.

SCHMENDRICK
But surely a magician....
(pointing to Molly)
A fine cook - A....

KING HAGGARD
(turning back to him swiftly)
You are losing my interest, and that is very dangerous. In a moment I will have forgotten you quite entirely, and will never be able to remember just what I did with you....

Schmendrick is very silent. King Haggard smiles slightly.

KING HAGGARD (contd)
My court, since you choose to call it that, consists of four men-at-arms.

(CONTINUED)

245 CONTINUED:

SCHMENDRICK
(stunned)
Four....But the pleasures of court - the music, the talk, the hunts and the balls and the great feasts -

KING HAGGARD
They are nothing to me. I have known them all, and they have not made me happy. I will keep nothing near me that does not make me happy.
(pause - another thin smile)
I also keep one magician....

His amusement at Schmendrick's discomfiture is plain.

SCHMENDRICK
(the wind totally out of his sails)
A magician. What is his name?

KING HAGGARD
He is called Mabruk. He is known in his trade as "the magician's magician." I can see no reason at all to replace him with some vagrant, nameless, clownish -

MOLLY
(breaking in)
I can!
(halting, as King Haggard stares at her)
He doesn't - this marvelous Mabruk doesn't make you happy.

SCHMENDRICK
(trying to stop her)
Molly, be still!

CAMERA MOVES IN on King Haggard, peering fiercely at Molly.

KING HAGGARD
How do you know?

MOLLY
Well, just look at you -

SCHMENDRICK
Molly!

(CONTINUED)

245 CONTINUED:

King Haggard looks past them, raising his voice.

KING HAGGARD
Did you hear that, Mabruk?

PAN to a corner of the narrow room. It is empty, but the FIGURE of an OLD MAGICIAN SHIMMERS INTO EXISTENCE.

MABRUK
(bowing grandly)
What does Your Majesty wish of me?
(catching sight of Schmendrick)
Schmendrick, my dear boy, how nice to see you!
(comes forward)
Well, well, this is a surprise! And are you really still in the profession? My, you're a determined fellow....

KING HAGGARD
(flatly)
He has come to take your place. He is now my royal magician.

STAGE WHISPERS:

MOLLY
(to Schmendrick)
See....

SCHMENDRICK
Shhhhhh....

The Lady Amalthea seems to notice nothing, and Prince Lir is looking at Amalthea. Mabruk sneers.

MABRUK
The legendary Schmendrick? The Runeless Wonder? I realize that Your Majesty is a great collector of - ah - oddities -

KING HAGGARD
The woman is right. A master magician has not made me happy. I will see what an incompetent one can do. You may go, Mabruk.

CAMERA IN on Mabruk, whose semblance of affability vanishes like snow....

(CONTINUED)

245 CONTINUED:

MABRUK
(softly)
I am not packed off as easily as that....

The chamber DARKENS. A WIND begins to RISE, shaking the window, BANGING the half-open door. Even King Haggard takes a step backward before old Mabruk's triumphant grin. Prince Lir fidgets with his sword, and Molly shrinks against Schmendrick. We can SEE that something is TAKING SHAPE in the center of the room, but not quite what it is, not yet....The WIND GROWS LOUDER, and there is a sudden FLASH OF LIGHTNING in the room. PAN to the Lady Amalthea, standing by the window. The strange mark on her forehead is GLOWING brightly. She stretches out a hand, pointing at Mabruk.

And the WIND is suddenly GONE, and such LIGHT as there ever was in the dingy throne room has RETURNED. Mabruk is crouched against a wall, staring at the Lady Amalthea. He begins to LAUGH. Prince Lir crosses to him, takes him by the arm.

PRINCE LIR
(not unkindly)
Come on, old man. I'll write you a reference.

MABRUK
(still laughing)
Haggard, I would not be you for all the world. You have let your doom in by the front door, but it will not depart that way. Farewell, poor Haggard, farewell....

He DISAPPEARS as he came, but his LAUGHTER lingers in the chamber....King Haggard stalks across the throne room toward the Lady Amalthea. She is again gazing out of the window, but when King Haggard nears her she wheels swiftly, lowering her head.

LADY AMALTHEA
Don't!

KING HAGGARD
I will not touch you. What are you looking at?

LADY AMALTHEA
(softly)
The sea.

(CONTINUED)

245 CONTINUED:

KING HAGGARD
Ah....Yes, the sea is always good. There is nothing that I can look at for very long, except the sea....

He bends closer, peering into her eyes. CAMERA MOVES IN on her face.

246 INT. CU - THE LADY AMALTHEA'S EYES - NIGHT

Faintly at first, and then with increasing clarity, we SEE that there are small animals and birds moving in the blowing darkness of her eyes, and flowers as well - as though she were preserving the unicorn's lost forest there. CAMERA MOVES IN steadily, until for a moment we seem to be inside her eyes....(Same scene as when she left forest).

247 INT. CLOSE SHOT - KING HAGGARD - NIGHT

He suddenly steps away from her.

KING HAGGARD (over sc 246-partially)
(shouting)
What is the matter with your eyes? They are full of green leaves, crowded with trees and streams and small animals. Why can I not see myself in your eyes?

The Lady Amalthea does not answer. PULL BACK TO INCLUDE Schmendrick and Molly as King Haggard turns.

KING HAGGARD (contd)
Who is she?

SCHMENDRICK
(floundering, improvising)
Your Majesty, the Lady Amalthea is my niece. No doubt the state of her attire puzzles you, but on our journey - ah - we were attacked by bandits -

KING HAGGARD
(interrupting)
I want to know who she is. I want to know how she broke Mabruk's magic without saying a word.

Schmendrick and Molly stare back at him, unable to find words. PAN to Prince Lir.

(CONTINUED)

247 CONTINUED:

PRINCE LIR
Father, what difference does it make? She is here now.

CAMERA IN on King Haggard as he turns to consider Prince Lir's words. He makes a SOUND that is almost a sigh.

KING HAGGARD
For once you are right. She is here, they are all here - and whether they mean my doom or not, I will look at them for a while.

248 INT. CLOSE SHOT - SCHMENDRICK AND MOLLY - NIGHT

CAMERA MOVES IN on Schmendrick.

KING HAGGARD
As my magician, you will entertain me when I wish to be entertained, in manners profound and frivolous.

PAN to Molly.

KING HAGGARD
As for your - assistant - From this evening she is cook and maid-servant together, scrubwoman and scullery maid as well.

Molly nods silently....

249 INT. CLOSE SHOT - THE LADY AMALTHEA - NIGHT

PULL BACK TO INCLUDE King Haggard, regarding her intently as he speaks.

KING HAGGARD
You may come and go as you please. My secrets guard themselves....
(walks a few steps - stops - turns)
Will yours do the same?

He goes out of the throne room. PAN to Molly, who goes quickly to the Lady Amalthea at the window.

MOLLY
What is it? What do you see?

250 EXT. MED SHOT - THE SEA - MOLLY AND THE LADY AMALTHEA'S POV - NIGHT

The waves are breaking high on the beach below the castle.

251 INT. THE THRONE ROOM - THREE SHOT - PRINCE LIR ENTERS - NIGHT

as he comes hesitantly forward, addressing himself to the Lady Amalthea.

PRINCE LIR
I will find quarters for you.... Are you hungry? I will get you something to eat....

Schmendrick leans on the throne, watching him. CAMERA MOVES IN on the Lady Amalthea, who does not turn. Prince Lir takes another step toward her.

PRINCE LIR (contd)
I know where there is some cloth, fine satin. You could make a dress....

CAMERA IN CLOSE on his shy, soft, urgent face.

PRINCE LIR (contd)
Let me help you. What can I do for you? Trust me.

PAN to the Lady Amalthea. She turns slowly from the window. CAMERA IN FOR CU.

DISSOLVE TO:

252 EXT. FULL SHOT - KING HAGGARD'S CASTLE - DAY

It is raining savagely, in great blowing gusts. CAMERA MOVES IN slowly on the dreary towers.

(POSSIBLY A SONG TO COVER THIS PAGE)

253 INT. THE SCULLERY - CLOSE SHOT - MOLLY - DAY

She is on her hands and knees, scrubbing doggedly at the stone floor of the dank little room. A few earthenware dishes are piled in one corner, and a small FIRE is shivering under a tripod, trying to boil a large pot.

254 INT. THE GREAT HALL OF THE CASTLE - CLOSE SHOT - SCHMENDRICK - DAY

By the LIGHT of a few TORCHES affixed to the walls, he is juggling candles, as we saw him do in the villages. The candles once again slip from his control and fall to the floor. Schmendrick stoops to pick them up, and we PAN to King Haggard standing silently nearby.

(CONTINUED)

254 CONTINUED:

A twitch of amusement crosses his lean old face, and he PATS HIS HANDS in mocking APPLAUSE.

255 EXT. A WOODED VALLEY - CLOSE SHOT - A DRAGON - DAY

It is a proper fairytale dragon, all claws, fangs, scales, lashing tail and FIERY breath. PULL BACK TO INCLUDE Prince Lir, mounted and armored, studying the dragon from a nearby hillside. He looks a bit shaky, but he sets his lance in rest, slams his visor shut, kicks his horse into a lumbering trot, and is charging down the hill with a WILD, CHALLENGING WHOOP. PAN ahead of him to the dragon, who rears up to meet him, ROARING FLAMES. CAMERA IN CLOSE on the dragon, until its fangs and flames FILL THE SCREEN....

256 EXT. THE CASTLE COURTYARD - MED SHOT - MOLLY - DAY

Under a gray sky, with her sleeves rolled up, she is chopping up a small mountain of wood.

257 EXT. MED SHOT - A TOWER OF KING HAGGARD'S CASTLE - DAY

We can SEE the solitary FIGURE of the Lady Amalthea standing at the parapet.

DISSOLVE TO:

258 EXT. CLOSE SHOT - THE LADY AMALTHEA ON THE TOWER - DAY

She stands motionless, despite the fierce wind that whips at her strange white hair and tugs at the gown that Molly has made for her. She never takes her eyes off the sea, which boils and leaps below the castle - until a SOUND behind her makes her turn.

259 EXT. CLOSE SHOT - PRINCE LIR - DAY

as he steps out of the tower stairway. He is carrying the dragon's head, and he looks immensely proud of himself. As we PULL BACK TO INCLUDE the Lady Amalthea, he holds up the trophy and lays it at her feet. The Lady simply looks at the head with her dark, unknowable eyes, and turns away to look out over the parapet again. CAMERA IN CLOSE on Prince Lir's hurt and puzzled face.

260 INT. KING HAGGARD'S THRONE ROOM - CLOSE SHOT - SCHMENDRICK - DAY

He is tap-dancing - not well - for a stonily-watching King Haggard, while at the same time pulling flowers out of both ears.

261 EXT. A FOREST PATH - CLOSE SHOT - A GIANT KNIGHT IN BLACK ARMOR - DAY

He is charging straight INTO CAMERA: a figure of ultimate menace on his great black horse. PULL BACK TO INCLUDE a much smaller Prince Lir hurtling at him full-tilt - a mosquito assaulting a battleship. HOLD on them until the moment before the impact....

262 INT. THE CASTLE STABLES - MED SHOT - THE LADY AMALTHEA AND MOLLY - DAY

The Lady Amalthea is looking on as Molly sluices down the floor with a bucket. CAMERA MOVES IN as she touches her forehead, and as her hand comes away we notice that the strange mark has faded noticeably. We HEAR the deep, cold RUMBLE of the Red Bull somewhere underground, under the castle. The whole stable shakes, and the Lady Amalthea and Molly clutch one another's hands, staring at each other....

263 EXT. A ROAD ALONG THE SEA'S EDGE - CLOSE SHOT - PRINCE LIR RIDING HOME - DAY

He is riding the black horse and holding up the helmet of the Black Knight to admire it in the sunlight.

264 INT. A CORRIDOR IN THE CASTLE - NIGHT

Schmendrick emerges from the shadows, tiptoeing with elaborate stealth. He pauses every few feet to tap the walls and stamp on flagstones - apparently in search of a secret passageway. The farway ROAR of the Red Bull suddenly makes the castle tremble, and Schmendrick presses against the wall for support. PAN to a doorway behind him, out of which King Haggard appears silently, looking after Schmendrick, his face expressionless....

265 INT. THE SCULLERY - CLOSE SHOT - PRINCE LIR - DAY

He is seated at the table, which is covered with sorry-looking vegetables. Using his dagger, he is trying to peel a potato. He nicks his finger, winces, puts it into his mouth.

PRINCE LIR
(slightly indistinct)
And then she looked at me, and I
was sorry I had killed the thing.
Sorry for killing a dragon! Imagine!

He slashes at the potato and wounds himself again, reacting. Molly lights a fire under a cauldron of water.

(CONTINUED)

265 CONTINUED:

MOLLY
Cut away from yourself, not toward ....You know, Your Highness, I really think you should try something else.

PRINCE LIR
But what's left on earth that I haven't tried?
(ticks them off on his fingers)
Giants, ogres, black knights, terrible tasks, fatal riddles.... Molly, for her sake I have become a hero, but my great deeds mean nothing to her.

Molly crosses to the table, sits down, and begins to slice peppers.

MOLLY
Then perhaps the Lady Amalthea is not to be won by great deeds.

A little tortoise-shell colored cat jumps up into her lap, PURRING thunderously. Prince Lir leans across the table, seizes Molly's hand urgently.

PRINCE LIR
Who is she, Molly? Where does she come from? I don't know any more about her than I did the first day she came here -

MOLLY
Your Highness -

PRINCE LIR
Except that I wish to serve her, as you do, to help her find whatever she has come here to find. I wish to be whatever she has most need of. Will you tell her so?

MOLLY
(touched, pitying)
I think if you told her yourself -

PRINCE LIR
But she never speaks to me, Molly!
(MORE)

(CONTINUED)

265 CONTINUED:

PRINCE LIR (contd)
Not a word, not one word in all this time....

His VOICE DRIES UP entirely as he looks past Molly.

266 INT. THE SCULLERY DOORWAY - CLOSE SHOT - THE LADY AMALTHEA - DAY

She wears a different gown, and her hair is caught up in a blue ribbon. PULL BACK TO INCLUDE Prince Lir, as he stumbles to his feet.

PRINCE LIR (contd)
My lady....You really should cover your head when you go out, this weather....

The Lady Amalthea sits down at the table without answering him. The little cat immediately springs up before her, PURRING, staring at her out of eyes grown round and golden.

PRINCE LIR (contd)
I must go. There is a - there's this giant or something devouring maidens....If I - if I do not return, think of me. Farewell....

MOLLY
Farewell, Your Highness.

Prince Lir bows again and leaves the scullery, only looking back once.

MOLLY (contd)
You are cruel to him....

The Lady Amalthea does not look up.

MOLLY (contd)
You might give him a gentle word, at the very least. He only wishes you to think of him.

CAMERA MOVES IN SLOWLY on the Lady Amalthea, whose face is still in shadow as she answers very softly.

LADY AMALTHEA
No, he does not want my thoughts. He wants <u>me</u>, as much as the Red Bull
(MORE)

(CONTINUED)

266 CONTINUED:

LADY AMALTHEA (contd)
did, just as blindly, just as hungrily. But who is it he wants - which one, which one of me?

LONG DISSOLVE TO:

267 EXT. THE CASTLE'S HIGHEST TOWER - MED SHOT - LADY AMALTHEA - DAY

She is standing with her back to CAMERA, staring over the parapet. PULL BACK TO INCLUDE King Haggard - we are SEEING her from his POV. He is smiling as he watches her.

268 EXT. CLOSE SHOT - THE LADY AMALTHEA - DAY

Her hands are gripping the parapet tightly as she looks down at the sea. CAMERA MOVES IN CLOSE as the wind whips her hair back from her forehead, and we SEE that the strange mark is gone. We HEAR her VOICE OVER.

LADY AMALTHEA (v.o.)
Molly....who am I? Why am I here? What is it that I am seeking in this strange place, day after day? I knew a moment ago....but I have forgotten.

DISSOLVE TO:

269 INT. THE SCULLERY - DAY

Molly crosses to the Lady Amalthea, who is sitting with her head bowed, and grips her shoulders tightly.

MOLLY
(low, intense)
The unicorns. If you are not the last. You came here to search for the others....to find out what has become of them. And so you will.

CAMERA MOVES IN on the Lady Amalthea as she raises her head, and her eyes widen and darken with the remembrance of herself. She puts one hand over Molly's hand.... and as she does so, the stone floor of the scullery once again shivers with the faraway - yet terribly near - RUMBLE of the Red Bull.

(CONTINUED)

269 CONTINUED:

LADY AMALTHEA
I must go to him. I must face the Bull again and discover what he has done with them, before I forget myself forever. But I do not know where to find him.... and I am lonely....

MOLLY
Schmendrick will find the way down to the Red Bull - He has been searching every day.

LADY AMALTHEA
(disdainfully)
I hope for no help from him. He is no magician now, but the king's poor clown.

MOLLY
(suddenly angry)
He is doing it for you. He plays the fool for Haggard, trying to divert him from wondering what you are. You do wrong to mock him.

PULL BACK TO INCLUDE the little cat with the crooked ear, watching them as they face each other.

LADY AMALTHEA
(whispering)
Forgive me....

She turns and runs from the scullery. Molly calls after her.

MOLLY
My lady - !

The Red Bull BELLOWS again - this time sounding very close. Taken by surprise, Molly CRIES OUT, clutching the table. CAMERA MOVES IN on the cat.

THE CAT
(calmly)
The Bull is going out. He goes out every sundown to hunt for the strange white beast that escaped him. You know that perfectly well. Don't be stupid.

270 INT. CLOSE SHOT - MOLLY - DAY

She catches her breath and stares at the cat. PULL BACK TO INCLUDE the cat as she speaks.

THE CAT (contd)
So that is a unicorn. She is very beautiful.

MOLLY
How do you know she is a unicorn?

THE CAT
No cat out of its first fur can ever be deceived by appearances. Unlike human beings, who enjoy it.

Molly sits down slowly at the table, begins to stroke the cat's head.

THE CAT (contd)
You have very little time. Soon there will only be a human woman in that body, and no unicorn at all, ever again. It may be that she will marry the good prince, who loves her....
(pushes his head hard into Molly's suddenly still hand)
Do that....That's nice....

His VOICES TRAILS OFF, as he PURRS contentedly.

MOLLY
No. No, that cannot be. She is the last....

THE CAT
Well then, she must do what she came to do. She must take the king's way down to the Red Bull.

In astonishment, Molly grabs him up and holds him so hard that he gives a mouselike SQUEAK of protest.

MOLLY
Is there a way? Tell me the way, tell me where we must go!

She puts the cat down again on the table. CAMERA MOVES IN CLOSE on him, as he washes his paws thoughtfully before he speaks again.

(CONTINUED)

270 CONTINUED:

THE CAT
When the wine drinks itself....
when the skull speaks....when the
clock strikes the right time -
only then will you find the tunnel
that leads to the Red Bull's lair....
There's a trick to it, of course.

MOLLY
I'll bet. What skull - what clock?
Oh, cat, wouldn't it be simpler
just to show me the tunnel? You
know where it is, don't you?

The cat yawns, and his eyes begin to close....

MOLLY (contd)
(quickly)
Tell me one thing, then. What
became of the unicorns? Where
are they?

THE CAT
(drowsy, FADING)
Near and far, far and near....
They are within sight of your
lady's eyes, but almost out of
reach of her memory....

His VOICE TRAILS AWAY into a deep, regular PURR, and his eyes close completely.

MOLLY
(frustrated, furious)
Why won't you help me? Why must
you always speak in riddles?

MOVE IN CLOSE on the cat, as one green-gold eye opens.

THE CAT
I am what I am. I would tell
you what you want to know if I
could, but I am a cat. And no
cat anywhere ever gave anyone
a straight answer....

And he is asleep. PAN back to Molly, as she sits at the table looking at him. CAMERA IN CLOSE on her face.

LONG DISSOLVE TO:

271 EXT. FULL SHOT - THE CASTLE - DAY

It is winter now, and the castle is wrapped in HOWLING gusts of snow. CAMERA MOVES IN SLOWLY.

DISSOLVE TO:

272 EXT. FULL SHOT - THE SEA - DAY

lashed by the storm to wild, surging whiteness, FILLING THE SCREEN with its fury....

273 EXT. A HIGH TOWER OF THE CASTLE - CLOSE SHOT - KING HAGGARD - DAY

Blizzard or no blizzard, King Haggard is out there, staring in his strange iron rapture at the sea. PULL BACK TO INCLUDE Schmendrick, who is wrapped in rags and strips of blanket, and is still shivering uncontrollably. King Haggard turns to him and SNAPS HIS FINGERS. On the instant, Schmendrick has pulled out a deck of dards and is fanning through them with his own numbed fingers. He holds out the deck for King Haggard to pick a card. MOVE IN on the king as his thin smile widens mockingly. Very deliberately, he reaches out a hand....

274 INT. THE SCULLERY - CLOSE SHOT - SCHMENDRICK - NIGHT

He is huddled by Molly's small fire, drinking soup, still shivering. The HOWL OF THE WIND CONTINUES o.c.

SCHMENDRICK
(quietly)
I can't do this very much longer.

PULL BACK TO INCLUDE Molly.

SCHMENDRICK (contd)
He had me juggling teacups for him all night. Teacups....

MOLLY
(eagerly)
Schmendrick, I didn't tell you - I found the skull! The one the cat was talking about - it's up on a pillar in the great hall! And the clock -

SCHMENDRICK
(interrupting)
Molly, he knows! He know what Lady Amalthea is, I'm sure of it....

MOLLY
(after a pause)
What can we do?

(CONTINUED)

274 CONTINUED:

SCHMENDRICK
(intensely, leaning toward her)
The only hope we have is to escape at night - by sea, if I can find a boat somewhere.

MOLLY
(a soft cry of protest)
How can we leave, when she has come so far to find the other unicorns, and we both feel they are here? Schmendrick, we <u>can't</u> just -

275 INT. THE SCULLERY DOOR - CLOSE SHOT - PRINCE LIR - NIGHT

He stands shyly in the entrance, holding a couple of creased and grubby sheets of paper.

PRINCE LIR
Molly - I've practically got the whole poem now, if you wanted to look at it....

PULL BACK TO INCLUDE Shcmendrick and Molly, as he comes into the scullery. Schmendrick turns away.

MOLLY
Oh....Yes, of course, Your Highness. Whenever you like.

PRINCE LIR
(handing her the papers)
And wherever you think the spelling's wrong, you could - you know....

He makes a deprecatory little gesture. Molly smiles.

MOLLY
I always do.

PRINCE LIR
I'd really hate for her to know I can't spell....

He SIGHS and wanders out of the scullery again. Molly turns back to Schmendrick.

(CONTINUED)

275 CONTINUED:

SCHMENDRICK
It doesn't really matter anyway. She's no unicorn now, but a mortal woman - someone for that fool to write poems about....

CAMERA MOVES IN on him, as he pauses.

SCHMENDRICK (contd)
And I couldn't change her back into a unicorn if we did find the others. There's no magic left in me.

He pushes his soup bowl aside and leans his head into his hands.

DISSOLVE TO:

276 EXT. CLOSE SHOT - THE HARPY - NIGHT - DIFFUSED FX

spreading her bronze wings and flowering terribly out of her dissolving cage....

277 EXT. CLOSE SHOT - SCHMENDRICK - NIGHT - DIFFUSED FX

fumbling with cage bars - then GASPING and snatching away his bleeding hands....

278 EXT. CLOSE SHOT - MOMMY FORTUNA - NIGHT - DIFFUSED FX

LAUGHING triumphantly and stretching out her arms as the harpy plunges down upon her....

STARTLING CUT TO:

279 INT. THE LADY AMALTHEA'S CHAMBER - CLOSE SHOT - THE LADY AMALTHEA - NIGHT

as she wakes out of her nightmare with a CRY, sitting up in her bed, her eyes huge and wild and terrified.

280 INT. A CASTLE STAIRWAY - CLOSE SHOT - PRINCE LIR - NIGHT

He is climbing the stairs slowly, mumbling to himself, obviously working on another poem.

PRINCE LIR
The lift of longing and the crash of loss....The bitterness of tumpty-umpty-oss. Cross, boss, moss.... Damn.

281 INT. CLOSE SHOT - THE LADY AMALTHEA ON THE STAIR - NIGHT

She is standing at the turn of the stairs just above Prince Lir. She wears a robe; her hair is down and her feet are bare, and she is still dazed and frightened from her dream. PULL BACK TO INCLUDE the startled, stammering Prince Lir.

PRINCE LIR
Good evening, my lady....

The Lady Amalthea stares at him through the gloom, putting out her hand, but drawing it back quickly.

LADY AMALTHEA
(whispering)
Who are you?

PRINCE LIR
(amazed, frightened)
I'm Lir. Don't you know me?
I'm Lir.

LADY AMALTHEA
Lir....Prince Lir....

Prince Lir takes a careful step toward her.

PRINCE LIR
You were dreaming, my lady....

LADY AMALTHEA
(low)
But I am always dreaming, even when I wake. It is never finished. I remember what cannot have happened, and forget something that is happening to me now....I will not trouble you, my lord prince....

She turns, about to start back up the stair. CAMERA IN CLOSE on Prince Lir's face.

PRINCE LIR
(impulsively)
Trouble me. Please trouble me....

The Lady Amalthea turns again at the intensity in his voice. Prince Lir speaks slowly, haltingly, but with total sincerity.

PRINCE LIR (contd)
I would court you with more grace
(MORE)

(CONTINUED)

281 CONTINUED:

PRINCE LIR (contd)
if I knew how. My dragons and my feats of arms weary you, but they are all I have to offer....

PULL BACK TO INCLUDE the Lady Amalthea as he speaks.

PRINCE LIR (contd)
I wish you wanted something of me.

And for the first time in her human existence, the Lady Amalthea smiles.

LADY AMALTHEA
(quietly)
Sing to me. That would be valiant, to raise your voice in this dark, lonely place. Sing to me, drown out my dreams, keep me from remembering whatever wants me to remember it. It may not seem a hero's task, but I would be glad of it....

CAMERA MOVES IN CLOSE on Prince Lir. He hesitates, then begins falteringly to SING. (S O N G)

282 INT. CLOSE SHOT - KING HAGGARD - NIGHT

watching them from the shadows of the landing above them. Prince Lir's SONG CONTINUES o.c.

283 INT. THE LADY AMALTHEA AND PRINCE LIR - KING HAGGARD'S POV - NIGHT

CAMERA MOVES IN on them as Prince Lir finishes his song. The Lady Amalthea LAUGHS softly but clearly.

LADY AMALTHEA
That was useful. Thank you, my lord.

PRINCE LIR
(halting, urgent)
I would - I would enter your sleep if I could, and guard you there, and slay the thing that hounds you. But I cannot come in unless you dream of me....*

(*Song Thought)

This speech may be cut if song lyrics cover info. Keep song to Sc #285

(CONTINUED)

283 CONTINUED:

The Lady Amalthea reaches out a hesitant hand toward him. Prince Lir takes it gently in his own.

LONG DISSOLVE TO:

284 EXT. ANOTHER TOWER - CLOSE SHOT - THE LADY AMALTHEA AND PRINCE LIR - DAY

They are walking slowly across the tower, hand in hand, not speaking, looking only at each other, both of them smiling just a little.

DISSOLVE TO:

285 INT. THE GREAT HALL OF THE CASTLE - CLOSE SHOT - SCHMENDRICK - DAY

He is standing before a tall, dark clock whose hands point to four o'clock. As we MOVE IN CLOSE, it begins to STRIKE maniacally, BONGING and CREAKING ten or fifteen times in a completely random rhythm, and making NOISES like metallic HICCUPS and BE..CHES. It finally stops.

SCHMENDRICK
Oh, that's lovely....When the wine drinks itself - when the skull speaks - when the clock strikes the right time. Just lovely -

He wheels, as we HEAR the MURMUR of Prince Lir and the Lady Amalthea's VOICES o.c. He looks around for a hiding place, then ducks behind the clock.

286 CLOSE SHOT - PRINCE LIR AND THE LADY AMALTHEA

They come strolling through the hall. Lady Amalthea holds his arm and looks up at him.

PRINCE LIR
Well, of course, you're of noble birth, anybody can see that. I think what happened was, you suffered a great sorrow and that made you lose your memory. Maybe your father was lost on a Crusade....

LADY AMALTHEA
Yes - yes, that must be so. How wise you are, my lord....

(CONTINUED)

286 CONTINUED:

PRINCE LIR
I mean, you can't really be that ridiculous magician's niece - it's just out of the question.... Over Sc 287

287 CLOSE SHOT - SCHMENDRICK BEHIND THE CLOCK - DAY

REACTING in silent outrage to that one. PAN away to the Lady Amalthea and Prince Lir, as they pass the clock and continue across the great hall.

288 BACK TO SCHMENDRICK

as Prince Lir's VOICE FADES o.c. Schmendrick comes out of his hiding place, looks after them somberly, then turns back to look at the clock. As he regards it, it BONGS three times, for absolutely no reason.

DISSOLVE TO:

289 EXT. FULL SHOT - THE SEA BELOW THE CASTLE - DAY

The sky is piled high with dirty-gray clouds, but it is not raining. Ugly birds are swooping out restlessly toward the smoky horizon, and then circling back to strut on the sand. The tide is low, and near to turning.

290 EXT. THE HIGHEST TOWER OF THE CASTLE - CLOSE SHOT - THE LADY AMALTHEA - DAY

She is standing at the parapet, looking down at the sea. As the CAMERA MOVES IN, she stiffens, obviously having heard or sensed something behind her. She speaks quietly, not turning.

LADY AMALTHEA
Your Majesty....

291 TWO SHOT

He wears a gray cloak over his mail, but he is bare-headed. She turns to face him.

KING HAGGARD
(a rustling chuckle)
Love is slowing you down, my lady. I will catch you at last, if you love much more....

The Lady Amalthea moves away from the parapet, crossing to a side of the tower that faces inland.

(CONTINUED)

291 CONTINUED:

LADY AMALTHEA
(pointing)
Your son is coming home....

292 EXT. A DISTANT VALLEY - LONG SHOT - PRINCE LIR - DAY

We can just SEE him, riding home with the hazy sunlight *WINKING off his armor.*

293 BACK TO KING HAGGARD

He comes slowly to stand beside the Lady Amalthea.

KING HAGGARD
Lir? He's none of mine. I picked him up on a doorstep where some peasant had left him, thinking that I had never been happy and never had a son. It was pleasant enough at first, but it died quickly....

294 *EXT. MED SHOT - PRINCE LIR - DAY*

King Haggard's VOICE CONTINUES OVER.

KING HAGGARD (v.o. *contd*)
All things die when I pick them up. I do not know why but it has always been so. There is only one thing that has ever made me happy.

295 BACK TO KING HAGGARD AND THE LADY AMALTHEA

The Lady Amalthea turns to look at King Haggard.

LADY AMALTHEA
What is that?

CAMERA MOVES IN CLOSE as King Haggard suddenly grips her *shoulders and bends his long gray face down to her.* The Lady Amalthea slips from his grasp and steps back. King Haggard levels a shaking finger at her.

KING HAGGARD
Do not mock me. I know very well what you have come for, and you know very well that I have them. Try to take them, then, if you can, but do not mock me!

(CONTINUED)

295 CONTINUED:

LADY AMALTHEA
(quietly)
My lord, in all your castle, in all your realm, there is nothing of yours that I desire - Good day, Your Majesty.

She turns away from him and starts toward the tower stairway. CAMERA drifts to CU Haggard. HOLD a beat.

KING HAGGARD
I know you....

296 TWO SHOT

The Lady Amalthea pauses, turning back to face him.

KING HAGGARD (contd)
I almost knew you as soon as I saw you on the road, coming to my door. Since then, there is no movement of yours that has not betrayed you. A pace, a glance, a turn of the head, the flash of your throat as you breathe, even your way of standing perfectly still - they were all my spies. You made me wonder for a little while.... but your time is done.

He turns and steps to the seaward side of the tower, beckoning to the Lady Amalthea as he does so.

KING HAGGARD (contd)
The tide is turning. Come and see it. Come here.

She hesitates, then comes slowly toward him.

297 EXT. FULL SHOT - THE SEA BELOW THE CASTLE - DAY

The waves are coming in, gray and green, crouching as they near the shore, arching their backs higher and higher, and then springing up the beach, only to fall back....King Haggard's VOICE is HEARD OVER.

KING HAGGARD (v.o. contd)
There....There they are. There they are....

298 EXT. THE TOWER - CLOSE SHOT - THE LADY AMALTHEA AND KING HAGGARD - DAY

He is smiling at her with a terrible happiness, pointing down to the white water.

KING HAGGARD (contd)
They are mine, they belong to me. The Red Bull gathered them for me, one by one, and I bade him drive each one into the sea. Now they live there and every tide carries them within an easy step of the land. But they dare not come out of the water. They are afraid of the Red Bull....

MOVE IN CLOSE on the Lady Amalthea, staring at him. She turns again to look down at the water.

299 EXT. MED SHOT - THE SEA - LADY AMALTHEA'S POV - DAY

We SEE - as she does - the thin, sallow beach, and the rocks, and the birds, and the rising tide, and nothing more....King Haggard's VOICE CONTINUES OVER.

KING HAGGARD (v.o. contd)
I like to watch them. They fill me with joy. I am sure it is joy....

DISSOLVE TO:

300 FLASHBACK EXT. A SPRING WOOD - MED SHOT - TWO UNICORNS - DAY

One of the unicorns is drinking from a stream, while the other rests her head on his back. King Haggard's VOICE CONTINUES OVER.

KING HAGGARD (v.o. contd)
The first time I felt it, I thought I was going to die....I said to the Red Bull, "I must have them, I must have all of them, all there are, for nothing makes me happy but their shining and their grace. So the Red Bull caught them, one by one.

END FLASHBACK

DISSOLVE TO:

301 EXT. FULL SHOT - THE SEA - DAY

KING HAGGARD (v.o. contd)
I have never been young. I always believed that nothing was worth the investment of my heart, because nothing lasts, and I was right, and so I was always old. Yet each time I see the unicorns - my unicorns - it is like that morning in the woods, and I am truly young in spite of myself, and anything can happen in a world that holds such beauty....

302 EXT. THE TOWER - CLOSE SHOT - KING HAGGARD AND THE LADY AMALTHEA - DAY

King Haggard wakes out of his reverie, turns to the Lady Amalthea, patting her hand almost affectionately.

KING HAGGARD (contd)
You are the last. The Red Bull missed you because you were shaped like a woman, but I always knew....How did you manage the change, by the way? Your magician couldn't have done it - I don't think he could turn cream into butter.

CAMERA MOVES IN CLOSE on the Lady Amalthea.

LADY AMALTHEA
My lord, I do not understand. I see nothing at all in the water.

303 EXT. FULL SHOT - THE SEA - DAY

We too SEE only the waves and the rocks and the birds....

304 EXT. THE TOWER - CLOSE SHOT - KING HAGGARD - DAY

He is suddenly furious, absolutely livid with rage.

KING HAGGARD
(whispering)
Do you still deny yourself? Do you dare still pretend to be human?

He looms over the Lady Amalthea: old, mad, shaking uncontrollably, reaching out for her....

(CONTINUED)

304 CONTINUED:

KING HAGGARD (contd)
I'll hurl you down to the others with my own hands, if you dare deny yourself....

She backs away, comes up against the parapet.

305. EXT. MED SHOT - THE SEA - LADY AMALTHEA'S POV - DAY

The breaking surf seems to be reaching up for her....

306 BACK TO KING HAGGARD

He hangs above her like a wave himself, poised to crush her. PULL BACK TO INCLUDE the Lady Amalthea, her back to the parapet, facing him with silent defiance. His face changes, becomes almost pitying. Haggard grabs her head and pulls back her hair. CAMERA MOVES IN CLOSE on the Lady Amalthea. The small, strange mark is entirely gone now. MOVE IN slowly for CU, as King Haggard's VOICE CONTINUES o.c.

KING HAGGARD (o.c. contd)
It must be so, I cannot be mistaken. Yet your eyes - your eyes have become empty as Lir's....as any eyes that never saw unicorns....

CAMERA MOVES very slowly into her eyes. As before, we are <u>inside</u> her eyes; but this time there is nothing.

KING HAGGARD (v.o. contd)
What cheat is this, how can it be? There are no green leaves in your eyes now....

307 BACK TO KING HAGGARD AND LADY AMALTHEA

KING HAGGARD (contd)
(reassuring himself)
It makes no difference. I can wait. The end will be the same. I can wait.

He steps back, bows with ceremonious mockery, then walks away. CAMERA MOVES IN on the Lady Amalthea. Suddenly limp, she stumbles against the parapet, hiding her face in her hands.

AMALTHEA
He is mad....mad....
(crying)

308 EXT. FULL SHOT - THE SEA - DAY

raging impotently at the foot of the castle.

309 EXT. THE TOWER - CLOSE SHOT - THE LADY AMALTHEA - DAY

still trembling against the parapet. Schmendrick walks into the shot.

SCHMENDRICK
(gently)
All right. It's all right. We'll find them now. Come on. Come with me....
(puts his arm around her shoulders)
Please don't cry. If you've become human enough to cry, then no magic in the world can change you back.... Come with me. Don't cry....

She turns her face to him, full of helpless human sorrow and fear. Schmendrick begins to lead her away.

SCHMENDRICK (contd)
We'll find them now....

310 INT. THE GREAT HALL OF THE CASTLE - NIGHT

We SEE nothing but the weak GLIMMER of a torch - and we HEAR nothing but GUST AFTER GUST of mocking, terrifying, hysterical LAUGHTER....

311 CLOSE SHOT - AN ANCIENT YELLOW SKULL ON A PILLAR

It is LAUGHING itself absolutely silly. PULL BACK TO INCLUDE Molly - holding the torch - and a chagrined and angry Schmendrick. A little way from them, the Lady Amalthea stands in shadow.

SCHMENDRICK
All right for you, you pretentious kneecap! How would you like a punch in the eye?

The skull just goes on LAUGHING. Molly speaks up, anxious to calm Schmendrick.

MOLLY
Schmendrick, you made it laugh, anyway. Maybe that's all you need for the riddle....

312 CU THE SKULL

THE SKULL
(cheerfully)
It isn't.

It LAUGHS some more.

313 BACK TO SCHMENDRICK, MOLLY AND THE LADY AMALTHEA

MOLLY
(steps forward eagerly)
Oh, you can speak! Schmendrick, it worked!

PAN to the skull, still CHUCKLING sardonically.

THE SKULL
Come on. Ask me how to find the Red Bull. Even Prince Lir doesn't know the secret way, but I do.

SCHMENDRICK
(heavily, distrustfully)
Answer the riddle, then. Tell us the way.

THE SKULL
(archly)
Say please....

SCHMENDRICK
Please....

THE SKULL
(after an elaborate pause)
No. No -

Then it LAUGHS like mad.

MOLLY
(furious)
Why not? What kind of a game is this?

CAMERA MOVES IN on the skull, which manages to muffle its crazy laughter as it speaks.

THE SKULL
Oh, it's so nice to have someone to play with! Try me tomorrow. Maybe I'll tell you tomorrow....

(CONTINUED)

313 CONTINUED:

MOLLY
(pleading)
But we have no time! We may be too late now!

THE SKULL
(brightly)
I have time. I've got time enough for all of us....

Schmendrick grips Molly's arm and pulls her aside.

SCHMENDRICK
(low, fierce)
Where's the wine? Let me see what I can do with the wine.

MOLLY
(unhappily)
I couldn't find any. I looked everywhere....
(defensively)
I looked....

Schmendrick lifts his arms and lets them fall helplessly to his side, as he stares at her. PULL BACK so that we SEE them from the silent Lady Amalthea's POV. Molly produces a small flask from a fold of her dress.

MOLLY (contd)
I thought if you had some water to start with....

Schmendrick looks at her. The skull HOWLS with laughter.

THE SKULL
Him? Turn water into....
(laughs)

Schmendrick snatches the flask of water from Molly, and the CAMERA MOVES IN as he bends over it, MURMURING barely-audible phrases. He interrupts himself suddenly, looking back at Molly.

SCHMENDRICK
You understand, it's not going to be very good wine. Vin ordinaire, if that. And it's usually too sweet, and how I'm supposed to get it to drink itself....
(chants nonsense)

314 *CLOSE SHOT - THE SKULL*

THE SKULL
(eagerly)
What are you doing? Hey, do it overhere, I can't see a thing!

315 BACK TO SCHMENDRICK

He finishes his soft CHANT, tilts the flask to drink - then shakes it - then stares at it - and finally, with a small, awful smile, turns it over. Nothing runs out.

SCHMENDRICK
(sniffs)
Weak - hardly any bouquet at all.
(almost cheerfully)
That's done it. That has finally done it.

He lifts the flask to hurl it across the hall.

316 CLOSE SHOT - THE SKULL

THE SKULL
(in real anguish)
No, wait - hey, don't! Don't do that! Give it to me if you don't want it, but don't throw it away!

It actually begins to rock and lurch on the pillar, WHIMPERING.

317 BACK TO SCHMENDRICK AND MOLLY

They stare at the skull - at each other - then back to the skull. PULL BACK TO INCLUDE the skull.

SCHMENDRICK
But you're dead! You can't smell wine, can't taste it -

THE SKULL
(passionately)
But I remember!

SCHMENDRICK
(thoughtfully)
Well, if you should happen to remember the entrance to the Red Bull's lair as well as you remember wine....

(CONTINUED)

317 CONTINUED:

THE SKULL
Done! Give me one drink now, and I'll tell you anything you want to know!

SCHMENDRICK
(shakes his head)
You can have all of it. After you tell us the way.

CAMERA MOVES IN CLOSE on the skull.

THE SKULL
The way is through the clock....

PAN slowly away through the hall to the ancient clock. As CAMERA MOVES IN, the clock goes into one of its manic spasms, BONGING, CLANKING and BELCHING randomly. Inside, we can SEE its rusty works twitching and turning.

SCHMENDRICK (v.o.)
Through <u>that</u>?

MOLLY (v.o.)
You mean, when the clock strikes the right time, it opens - and there's a secret stair...?

318 BACK TO THE SKULL

THE SKULL
That clock will never strike the right time. You just walk through it, and the Red Bull is on the other side. <u>Gimme</u> the wine!

PULL BACK TO INCLUDE Schmendrick and Molly.

SCHMENDRICK
(angrily)
But you can't just walk through a clock - !

THE SKULL
(matter-of-fact)
To reach the Red Bull, you have to walk through time. A clock isn't time, it's just numbers and springs. Pay it no mind - just walk right on through. About that wine, now....

(CONTINUED)

318 CONTINUED:

Schmendrick tips the empty flask to the empty mouth, and the skull GURGLES and SIGHS and SMACKS, savoring the nonexistent wine.

THE SKULL (contd)
(contentedly)
Ahh....ah, that was the real stuff, that was wine! You're more of a magician than I thought....

SCHMENDRICK
(abruptly, to Molly)
Let's go.

PAN with Molly as she hurries to the Lady Amalthea, takes her gently by the hand.

MOLLY
My lady, it's time. We're going to find your people now....

The Lady Amalthea does not speak, but she allows Molly to draw her forward.

319 CLOSE SHOT - THE SKULL

as it stares at the Lady Amalthea, recognizing her beyond any doubt. A FAINT, MOMENTARY LIGHT FLARES deep in the moldering eyesockets.

THE SKULL
(softly)
Oh, no....No, you don't. Not that one....

320 CLOSE SHOT - THE LADY AMALTHEA

silent, beautiful, waiting....

321 BACK TO THE SKULL

THE SKULL (contd)
(begins to shout)
Unicorn! Haggard, Haggard - unicorn! Unicorn!

322 BACK TO SCHMENDRICK, MOLLY AND THE LADY AMALTHEA

SCHMENDRICK
Run!

PAN with them as they flee across the hall toward clock.

323 BACK TO THE SKULL

SHRIEKING wildly on its pillar.

THE SKULL
Haggard, where are you? There she goes, down to the Red Bull! The clock, Haggard - there she goes! Unicorn! Unicorn!

We HEAR FEET RUNNING, the CLASH of SPEARS.

324 CLOSE SHOT - THE CLOCK

silent now, tall and black and gaunt....

325 CLOSE SHOT - SCHMENDRICK, MOLLY AND THE LADY AMALTHEA

as they reach the clock.

SCHMENDRICK
Go on! Go on through!

CAMERA MOVES IN on the Lady Amalthea, who never hesitates. She walks straight into the clock and VANISHES immediately. We PAN to Molly, SEEING the clock from her POV. Through the dim, speckled glass, we can SEE the weights and the pendulum and the chimes - but there is no door through which the Lady Amalthea might have gone. Molly falters, turning to Schmendrick.

MOLLY
Schmendrick - I don't think -

SCHMENDRICK
Go on!

He pushes her toward the clock, turns to look back.

326 CLOSE SHOT - KING HAGGARD

He walks past lighted torches in the wall....as he strides toward Schmendrick. With his huge two-handed sword brandished high, and his face contorted with fury - and with fear - he is as terrifying an apparition as the Red Bull....

327 BACK TO SCHMENDRICK AND MOLLY

We MOVE IN CLOSE on Molly as she takes a deep breath and walks into the clock. We do not SEE her disappear, as we did the Lady Amalthea - rather, everything around her VANISHES: Schmendrick, King Haggard, the great hall and all. There is nothing but BRIGHT MIST....

328 BACK TO KING HAGGARD

as he lunges forward, waving his sword....

329 BACK TO SCHMENDRICK

He dodges behind the clock as King Haggard charges at him. The great sword WHISTLES past his head....

330 INT. THE OTHER SIDE OF THE CLOCK - CLOSE SHOT - MOLLY - NIGHT

She turns dazedly around in the BRIGHT MIST, and we SEE that she is standing beside the Lady Amalthea. The two women embrace, as we PULL BACK TO INCLUDE Prince Lir standing nearby, watching them. The Lady Amalthea looks past Molly to meet his eyes.

PRINCE LIR
(sadly, to the Lady Amalthea)
And you would have gone without me....

LADY AMALTHEA
(goes to him)
I would have come back. I do not know why I am here, or who I am. But I would have come back -

PRINCE LIR
No - you would never have come back!

MOLLY
Never mind all that! Where's Schmendrick?

331 INT. THE GREAT HALL - CLOSE SHOT - SCHMENDRICK AND KING HAGGARD - NIGHT

still playing their deadly hide-and-seek around the clock. Crouched, clutching his sword in both hands, King Haggard feints a move to the left. Schmendrick falls into the trap, springing to the right - and the sword comes down....We go into SLOW MOTION and DISTORTED SOUND, as Schmendrick reels against clock.

332 INT. THE OTHER SIDE OF THE CLOCK - CLOSE SHOT - MOLLY, THE LADY AMALTHEA AND PRINCE LIR - NIGHT

MOLLY
(desperately)
Where is he? I'll go back myself, if you won't!

(CONTINUED)

332 CONTINUED:

She turns from them, starts back toward the CURTAIN OF MIST where they came through....

333 CLOSE SHOT - SCHMENDRICK

He comes out of the MIST, staggering a little, one hand pressed to his head. Molly runs to him.

MOLLY
Schmendrick....

SCHMENDRICK
(quietly)
It's all right - it's not deep.

Molly tears a strip out of her dress to serve as a bandage. Schmendrick bows shakily to Prince Lir.

SCHMENDRICK (contd)
How did you know how to get here?

PRINCE LIR
(puzzled)
What was there to know? I saw where she had gone, and I followed.

He moves to stand beside the Lady Amalthea. Schmendrick begins to LAUGH softly as Molly binds his head.

SCHMENDRICK
Poor Haggard....

334 INT. THE GREAT HALL - CLOSE SHOT - KING HAGGARD - NIGHT

He is attacking the clock like a madman, with his hands and feet as well as his sword. PULL BACK TO INCLUDE his men-at-arms, looking on in absolute terror. The clock sways - then goes over, CRASHING and shattering on the stone floor.

335 INT. THE OTHER SIDE OF THE CLOCK - CLOSE SHOT - SCHMENDRICK, MOLLY, PRINCE LIR, AND THE LADY AMALTHEA - NIGHT

They whirl at the distant SOUND of the CRASH, and at the wordless SQUALL OF TRIUMPH that follows it. The SHIMMERING HAZE around them VANISHES, leaving them in the jagged, stony DIMNESS of a tunnel. PAN from face to face as they stand looking at one another.

(CONTINUED)

335 CONTINUED:

SCHMENDRICK
Haggard has destroyed the clock. Now there is no way back - and no way out but through the Red Bull's passage.

DISSOLVE TO:

336 INT. THE TUNNEL - NIGHT

The walls of the cavern seem to give off a PALE, OMINOUS BRIGHTNESS of their own, as the tunnel winds steadily downward. PAN SLOWLY along the strange little procession the Lady Amalthea leads, followed by Prince Lir, Schmendrick, and Molly. MOVE IN CLOSE on Schmendrick and Prince Lir.

SCHMENDRICK
....and the rest you know. We came here seeking unicorns, and we have possibly found them at last.

PRINCE LIR
(quiet, sad)
....I used to have a dream.... over and over....about standing at my window in the middle of the night and seeing the bull.... the Red Bull....

SCHMENDRICK
....Driving unicorns into the sea. It was no dream. Haggard has them all now, drifting in and out on the tides for his delight. All but one....That one is the Lady Amalthea.

PRINCE LIR
(turning to face him)
I did not know what she was until now. But I knew the first time I saw here that she was something more than I could see....

337 CLOSE SHOT - THE LADY AMALTHEA

PRINCE LIR (v.o. contd)
Unicorn, mermaid, sorceress, no name you give her would surprise or frighten me. I love whom I love.

(CONTINUED)

337 CONTINUED:

SCHMENDRICK
That's a very nice sentiment. But when I change her back into her true self -

The Lady Amalthea turns quickly, starts back to them.

338 BACK TO SCHMENDRICK AND PRINCE LIR

PRINCE LIR
I love whom I love....

LADY AMALTHEA
I will go no farther.

SCHMENDRICK
There is no choice. We can only go on.

Molly joins them, silently anxious.

LADY AMALTHEA
(intensely, to Prince Lir)
Do not let him change me. The Red Bull has no care for human beings - we may walk out past him and get away.

Prince Lir twists his fingers in awkward anguish, and does not answer. Schmendrick speaks quietly.

SCHMENDRICK
If we do that, all the unicorns of the world will remain prisoners forever, except one, and she will grow old and die....

LADY AMALTHEA
(to Prince Lir)
Everything dies. I want to die when you die. I am no unicorn, no magical creature. I am human, and I love you. Do not let him - I will not love you when I am a unicorn.

SCHMENDRICK
(interrupting; sharply)
Let the quest end here, then. I doubt I could turn you back if you wished it. Let the unicorns end. Marry the prince and live happily ever after.

(CONTINUED)

338 CONTINUED:

LADY AMALTHEA
Yes. That is my wish.

PRINCE LIR
No.

Schmendrick, Molly and the Lady Amalthea stare at him in amazement. CAMERA MOVES IN on his tired, kind, unhappy, royal face.

339 INT. ANOTHER PART OF THE TUNNEL - CLOSE SHOT - PRINCE LIR - NIGHT

He is leading the way now, walking with bold, brisk strides. We HEAR his quiet VOICE OVER.

PRINCE LIR (v.o.)
My lady, I am a hero, and heroes know that things must happen when it is time for them to happen....

PAN to the Lady Amalthea following him, walking lightly and proudly. They stop for a moment.

PRINCE LIR (contd)
Quests may not simply be abandoned - unicorns may go unrescued for a long time, but not forever....

We can SEE that a PALE BRIGHTNESS is rising in the cavern.

PRINCE LIR (v.o. contd)
The happy ending cannot come in the middle of the story....

He turns, holding out his hand to the Lady Amalthea. She hesitates, looking at him steadily - then takes it, and they walk on together.

340 CLOSE SHOT - SCHMENDRICK AND MOLLY

The strange pale LIGHT is BRIGHTENING steadily as they follow Prince Lir and the Lady Amalthea. Molly moves close to Schmendrick's side.

MOLLY
But what if there isn't a happy ending at all...?

SCHMENDRICK
(quietly)
There are no happy endings. Nothing ends.

341 MED SHOT - PRINCE LIR AND THE LADY AMALTHEA

walking together toward the DEEPENING LIGHT. We HEAR Schmendrick and Molly's VOICES OVER.

MOLLY (v.o.)
Schmendrick - let her stay the way she is. Let her be....

SCHMENDRICK (v.o.)
That's not in the story. Lir knows that, and so does she.

MOLLY (v.o.)
(bitterly)
You don't care. You don't care what happens to her, or to the others, just so you become a real magician at last. You don't care -

342 CLOSE SHOT - SCHMENDRICK AND MOLLY

Schmendrick stops walking, turns to Molly, gripping her arms, his face close to hers.

SCHMENDRICK
(savagely)
I wish I didn't! I wish to God I didn't care about anything but my magic! But I do, I do -

The strange LIGHT suddenly BLAZES UP all around them. Schmendrick and Molly whirl in terror, staring o.c.

343 INT. THE TUNNEL - FULL SHOT - THE RED BULL - NIGHT

He is standing across the passageway, not simply filling the tunnel from one BURNING wall to another, but somehow extending into and through the walls themselves, like a terrible rainbow or mirage. Yet he is no insubstantial phantom, but the Red Bull still, steaming and SNUFFLING, his jaws CHAMPING over his breath, his pale horns menacing....

344 CLOSE SHOT - PRINCE LIR AND THE LADY AMALTHEA

They are standing only a few paces from the Red Bull: motionless, still holding hands. CAMERA MOVES IN on the Lady Amalthea, calmly regarding the Red Bull as he paws with his front feet and SNORTS GREAT RUMBLING BLASTS out of his vast nostrils. He seems puzzled about her, almost hesitant....

345 CLOSE SHOT - SCHMENDRICK AND MOLLY

They are running up the tunnel toward Prince Lir and the Lady Amalthea, and the Red Bull....

346 CLOSE SHOT - THE RED BULL

Abruptly, he lowers his head and charges. PULL BACK as Prince Lir drags the Lady Amalthea out of his path, pressing their bodies against the wall of the tunnel. Schmendrick and Molly scramble aside to opposite walls as the Red Bull goes by. CAMERA IN CLOSE on him as he turns, supple as fire. He ROARS for the first time....

347 INT. THE TUNNEL - CLOSE SHOT - SCHMENDRICK, MOLLY, PRINCE LIR AND THE LADY AMALTHEA - NIGHT

They fly before him, stumbling, desperate, unable to keep hold of one another, or even to stay close together. CAMERA PANS from one face to another, as every BELLOW of the Red Bull brings great slides of stones and earth shuddering down on the fugitives.

348 CLOSE SHOT - THE RED BULL

surging after them like a wave of fire....

349 CLOSE SHOT - SCHMENDRICK

As he scrambles along, we HEAR his VOICE through the mad BLARING of the Red Bull. Strong.

SCHMENDRICK (v.o.)
He know, he knows! Woman or unicorn, he will hunt her into the sea this time, and no magic of mine will turn him from it. Haggard has won....

350 INT. MED SHOT - THE TUNNEL AHEAD - NIGHT

The way widens into a kind of grotto, beyond which we SEE the DIM GLEAM of breaking water. PULL BACK TO INCLUDE the Lady Amalthea and Prince Lir as they run INTO SHOT. MOVE IN CLOSE On the Lady Amalthea. Her ankle turns suddenly, and she falls!

LADY AMALTHEA
Oh....my ankle....help.

351 CU PRINCE LIR

REACTING in horror....

PRINCE LIR
Amalthea....

352 CLOSE SHOT - SCHMENDRICK AND MOLLY

Schmendrick leaps to one side, wheeling to drag Molly with him. PULL BACK as the Red Bull rages by without turning. O.c. his BELLOWING COMES TO A STOP....

353 CLOSE SHOT - THE RED BULL

He has halted, staring at something ahead of him. There is no SOUND but his BREATHING.

354 TWO SHOT - PRINCE LIR AND LADY AMALTHEA

PRINCE LIR
(to Amalthea)
Don't move.

He has drawn his sword, and stands between the Red Bull and the Lady Amalthea.

355 CLOSE SHOT - THE RED BULL

He SNORTS and STAMPS HIS FOOT.

356 CLOSE SHOT - PRINCE LIR

The sword BLAZES UP in his hand - and then flies out of his hand.

357 CLOSE SHOT - SCHMENDRICK AND MOLLY

MOLLY
She'll be killed....

Molly starts toward Prince Lir. Schmendrick holds her back.

358 CLOSE SHOT - THE RED BULL

He RUMBLES DEEPLY, begins to lower his head....

359 WIDE SHOT - THE LADY AMALTHEA, PRINCE LIR AND THE RED BULL

She is moving now, trying to rise. Prince Lir, holding up his weaponless hands...guarding her.

PRINCE LIR
No.

The SOUND of the Red Bull GROWS LOUDER as the pale horns go down.

360 CLOSE SHOT - SCHMENDRICK AND MOLLY

Schmendrick puts Molly gently aside. He steps out into

(CONTINUED)

360 CONTINUED:

the open, as he begins to speak. His words are DROWNED OUT by the Red Bull - but we MOVE IN FOR CU, knowing that Schmendrick has at last come into his power.

361 CLOSE SHOT - THE LADY AMALTHEA AND PRINCE LIR

He has his back to her, protecting her.

LADY AMALTHEA
(pleading - strong)
Lir!

362 CLOSE SHOT - MOLLY

Torn, heartsick, she runs forward to catch at Schmendrick's arm, but the magician SPEAKS ON.

MOLLY
Do something!

363 CLOSE SHOT - THE LADY AMALTHEA

We SEE the TRANSFORMATION this time, as the Lady Amalthea BEGINS TO FADE, and the unicorn TAKES SHAPE in her place. Just for a moment they exist together: the unicorn real and present; the Lady Amalthea still clinging to herself, HOVERING like a breath in the cold LIGHT of the cave....

364 CLOSE SHOT - PRINCE LIR

He turns and SEES them both in that moment.

PRINCE LIR
(crying out wildly)
Amalthea!

And with her name, the Lady Amalthea VANISHES forever.

365 CLOSE SHOT - THE RED BULL

He ROARS and charges....

366 CLOSE SHOT - THE UNICORN

She whirls, fleeing across the cave and into darkness, as the Bull's pursuit smashes Lir aside.

367 CLOSE SHOT - SCHMENDRICK AND MOLLY

They follow, running as fast as they can.

368 CLOSE SHOT - THE UNICORN

Running in blind terror.

369 CLOSE SHOT - THE RED BULL

a firestorm, raging after her....

370 CLOSE SHOT - SCHMENDRICK AND MOLLY

Schmendrick has Molly by the arm, and is almost dragging her along.

371 *LONG SHOT - THE END OF THE TUNNEL*

and the sea beyond.

372 EXT. FULL SHOT - THE BEACH AND THE SEA - DAWN

Above us, on the cliff, King Haggard's castle splays up toward a gray-green morning sky splashed with thin, milky clouds where a few stars still flutter. The tide is out, but we can SEE that it is poised to turn.

373 CLOSE SHOT - SCHMENDRICK AND MOLLY

as they burst out of the tunnel onto the beach. Exhausted, they stumble to a stop, clinging to each other to hold themselves up. Molly gives a CRY, and points toward the sea.

MOLLY
Look!

374 EXT. THE SEA'S EDGE - MED SHOT - THE RED BULL AND THE UNICORN - SCHMENDRICK AND MOLLY'S POV - DAWN

The unicorn's back is to the sea, the Red Bull slowly, pressing her almost gently toward the water, never touching her. She does not resist him. Her horn is dark, and her head is down, and she backs away until....

375 CU ONE HIND FOOT ACTUALLY STEPS INTO THE WATER

376 BACK TO SCHMENDRICK AND MOLLY

looking on helplessly, frozen.

377 BACK TO THE UNICORN AND THE RED BULL

As though galvanized by the touch of the water, she springs past the Red Bull and races away along the beach. The Red Bull follows, silent, patient....

378 CLOSE SHOT - PRINCE LIR BEHIND SCHMENDRICK

PRINCE LIR
(hoarsely)
Do something....
(MORE)

(CONTINUED)

378 CONTINUED:

PRINCE LIR (contd)
(to Schmendrick)
Do something. You have the power, I will kill you if you don't do domething....

SCHMENDRICK
I cannot. Not all the magic in the world can help her now.

379 MED SHOT - THE UNICORN

as she FLASHES past the CAMERA, swift and light and lost. Beyond her, the tide is starting to come in. Then the Red Bull FILLS THE SCREEN....

380 BACK TO SCHMENDRICK, MOLLY AND PRINCE LIR

MOLLY
Then what is magic for? What is the use of wizardry, if it cannot even save a unicorn?

Prince Lir grips Schmendrick's shoulder to keep from falling.

SCHMENDRICK
(to Lir with just a touch of sad mockery)
That's what heroes are for....

381 PRINCE LIR - HIS REACTION - HOLD

382 BACK TO THE UNICORN AND THE RED BULL

The unicorn suddenly doubles on her track and comes running up the beach, straight INTO CAMERA. The Red Bull follows, gaining on her.

383 BACK TO SCHMENDRICK, MOLLY AND PRINCE LIR

Prince Lir nods slowly, lets go of Schmendrick's shoulder, talking as though to himself.

PRINCE LIR
Yes, of course. That is exactly what heroes are for.

He steps forward. PULL BACK as the unicorn FLASHES PAST CAMERA. Before Schmendrick can restrain him, Prince Lir

(CONTINUED)

383 CONTINUED:

leaps into the path of the Red Bull. For a moment, he DISAPPEARS entirely, like a feather in a flame....

384 CU MOLLY

MOLLY
(screams)
NO!

385 MED SHOT - PRINCE LIR

sprawled on the sand, lifeless and broken.

386 CLOSE SHOT - THE UNICORN

She turns, coming to a halt, as though she had heard Molly's cry.

387 MED SHOT - THE RED BULL

He halts as she does, wheeling to put her once more between himself and the sea. He begins his slow, inexorable advance again.

388 CLOSE SHOT - THE UNICORN

standing motionless, ignoring the Red Bull, staring past him. PAN with her POV to the sprawled, twisted body of Prince Lir. Beyond him, the sea is GRUMBLING IN harder, as larger waves form and break.

389 BACK TO SCHMENDRICK AND MOLLY

Molly turns, pointing o.c. toward the castle.

390 EXT. FULL SHOT - THE CASTLE - SCHMENDRICK AND MOLLY'S POV - DAY

King Haggard stands watching....

391 CLOSE SHOT - THE UNICORN

Suddenly she SCREAMS: an ugly, squawking WAIL of sorrow and loss and rage. Her horn is ALIGHT again. PULL BACK TO INCLUDE the Red Bull, as she rears up and lunges straight at him. He swerves out of her way just in time.

392 CLOSE SHOT - SCHMENDRICK AND MOLLY

REACTING with sudden joy, hardly daring to believe what they see.

393 BACK TO THE UNICORN

Again she charges, and again we PULL BACK as the Red Bull gives ground. He is backing steadily down the beach now, *toward the sea, as she was.*

394 CLOSE SHOT - THE BODY OF PRINCE LIR

The huge shadow of the Red Bull falls across him as he lies there, and then passes away again, driven by the dancing, attacking hoofs of the unicorn. But Prince Lir does not move.

395 MED SHOT - THE SEA

PULL BACK as the Red Bull's own fiery hoofs back into the swirling surf and come to a halt there.

396 MED SHOT - THE UNICORN AND THE RED BULL

The Red Bull has made his stand. He will neither fight nor fly, and yet the quick, stabbing thrusts of the unicorn's horn seem somehow unable to touch him. We SEE her from his POV as she sets herself for another charge.

397 CU SCHMENDRICK

his face suddenly alight with awe and wonder.

SCHMENDRICK
Molly!

PULL BACK TO INCLUDE Molly as he grabs her, shaking her with one hand and pointing out to sea with the other.

398 EXT. FULL SHOT - THE SEA - DAY

The great combers are coming in now, curling over white across their green hearts, tearing themselves to pieces on the sandbars and the rocks. We do not see the unicorns at first....

And then, gradually, there they are - first one, then a few, then scores of them, flowering in the tattered water, their bodies arching with the steaked marble hollows of the waves, their shining horns riding in like the rainbow masts of silver ships. There they are....

399 CLOSE SHOT - SCHMENDRICK AND MOLLY

transfigured by joy, holding one another....

400 MED SHOT - THE UNICORN AND THE RED BULL

The unicorn lowers her head once more and hurls herself at the Red Bull. He does not defend himself, but we SEE that the blow has no effect on him. CAMERA MOVES IN as he turns away from the unicorn and walks slowly into the sea. The unicorns in the water flounder wildly to let him by. A vast green wave gathers under him to carry him away, as he lets his body sink onto the flood. CAMERA HOLDS on him as he begins to swim steadily out to sea....

401 CLOSE SHOT - SCHMENDRICK AND MOLLY

staring after him.

MOLLY
(wonderingly)
Why didn't he stand and fight?

SCHMENDRICK
The Red Bull never fights....He is terror - blind, freezing, howling terror gathered into one shape. He doesn't understand about human anger - human love....

402 EXT. LONG SHOT - THE RED BULL - DAY

already a distant FIRE on the horizon.

403 FULL SHOT - THE UNICORNS IN THE SEA

Gathering themselves into a single white wave, rapturous and terrifying, they come bursting out of the water, flinging themselves ashore.

404 CLOSE SHOT - THE BODY OF PRINCE LIR

PULL BACK TO SHOW the unicorns streaming up the beach. Prince Lir's body lies directly in their path.

405 CLOSE SHOT - MOLLY

Pulling herself away from Schmendrick, she runs toward Prince Lir. PAN with her as she reaches him and stands over his body, trying to keep him from being trampled.

406 CLOSE SHOT - THE UNICORN

They are mad with freedom, and it is plain that they do not even see Molly. They THUNDER on, FILLING THE SCREEN....

407 CLOSE SHOT - SCHMENDRICK

He steps forward, raising his arms, speaking a word that we cannot hear.

408 MED SHOT - THE UNICORNS

Almost on top of Molly and Prince Lir, they stream to the right and left of them - some even springing over them - and then close ranks again, bounding toward the cliff, and King Haggard's castle beyond....

409 CLOSE SHOT - MOLLY

standing transfigured in the midst of the unicorns as they flow dazzlingly by on either side of her. PULL UP AND BACK from her, toward the castle.

410 EXT. THE CASTLE - CLOSE SHOT - KING HAGGARD - DAY

He grips the parapet, leaning forward, watching....

411 CLOSE SHOT - THE UNICORNS - KING HAGGARD'S POV

as they spring up the cliff toward him, like a wave....

412 REVERSE ANGLE - SCHMENDRICK AND MOLLY'S POV

as the unicorns flow around the castle, like a wave....

413 CLOSE SHOT - MOLLY

MOLLY
The castle - it's unbelievable!

414 FULL SHOT - THE CASTLE

The towers are MELTING, exactly as though they were made of sand and the sea were sliding in. CAMERA MOVES IN as the castle comes down in great cold chunks that DISSOLVE as they topple.

415 CLOSE SHOT - SCHMENDRICK AND MOLLY

SCHMENDRICK
(softly)
The Red Bull is gone....

416 CLOSE SHOT - KING HAGGARD

With a short, mocking LAUGH, he steps back from the parapet. The parapet falls away, VANISHING - the stones of the tower CRUMBLE under King Haggard....

417 EXT. LONG SHOT - THE TUMBLING WRECKAGE OF THE CASTLE - DAY

We can SEE King Haggard falling through it....

DISSOLVE TO:

418 EXT. CLOSE SHOT - THE BODY OF PRINCE LIR - DAY

PULL BACK TO INCLUDE Molly, as she kneels beside him, mourning silently. PULL BACK as the unicorn's white nose ENTERS SHOT, gently nuzzling her cheek and breathing into her hair. Molly turns and puts her arms around the unicorn's neck.

MOLLY
(whispering)
Oh, you stayed, you stayed....

The unicorn slips gently from her and moves to stand over Prince Lir. CAMERA MOVES IN CLOSE as she looks down at his body. For although her quest has ended there is a weariness in the way she holds herself, and a new sorrow in her beauty.

419 CLOSE SHOT - MOLLY

as she watches, hardly breathing....

420 BACK TO THE UNICORN

A LONG PAUSE of at least 15 seconds. She bows her head slowly, and her horn glances across Prince Lir's mouth, as gently and stumblingly as a first kiss. CAMERA IN CLOSE on Prince Lir, as he stirs, blinks - then sits up smiling, not seeing the unicorn at first.

PRINCE LIR
Father? Father, I had a dream....

Then he sees the unicorn, and he rises to his feet.

PRINCE LIR (contd)
(whispering)
I was dead....

CAMERA MOVES IN CLOSE on the two of them. Prince Lir puts his hands out to the unicorn.

THE UNICORN
(softly)
I remember you. I remember.

(CONTINUED)

420 CONTINUED:

Then she is away. CAMERA PANS with her as she springs up the cliff as lightly as her rescued people flew, and HOLDS on her when she turns to look back, with one cloven foot poised and the sunlight on her sides.

421 EXT. THE BEACH - CLOSE SHOT - SCHMENDRICK, MOLLY AND PRINCE LIR - UNICORN'S POV - DAY

They are reaching out after her with an appeal too deep for words....

422 EXT. REVERSE ANGLE - THE UNICORN - DAY

She turns and is gone....

423 BACK TO SCHMENDRICK, MOLLY AND PRINCE LIR

Prince Lir starts after the unicorn - then halts, drawing in his breath, looking up o.c.

424 EXT. MED SHOT - THE CLIFFTOP - DAY

There is no trace of the castle left....

425 BACK TO SCHMENDRICK, MOLLY AND PRINCE LIR

PRINCE LIR
(softly)
Father, I'm sorry. I suppose you were a villain - but you loved something beautiful. I'm sorry I was not what you wanted....

Schmendrick and Molly kneel before him in salute. The new King Lir looks utterly horrified and practically drags them to their feet.

SCHMENDRICK
Now, you are king.

KING LIR
No, no, don't do that, that's silly! Anyway, I can't be King, I'm sorry, but I can't....

He starts toward the cliff, obviously bent on pursuing the unicorn. Schmendrick gently holds him back.

SCHMENDRICK
Your Majesty, it may not be. You must not follow her.

(CONTINUED)

425/ CONTINUED:
426

KING LIR
(turning on him fiercely)
Magician, she is mine!

Schmendrick looks at him silently, and he is Lir again, young and awkward and embarrassed.

KING LIR (contd)
I don't want to capture her - just to be near her....It is my right. A hero is entitled to his happy ending.

Schmendrick puts his hands on King Lir's shoulders, smiling a little sadly himself.

SCHMENDRICK
You have loved her and served her - be content, and be king. As for her, she is a story with no ending, happy or sad. She can never belong to anything mortal enough to want her....

They look at each other for a long moment before King Lir lowers his eyes in grief and acceptance. PAN to Molly, as the little cat stalks up to her to rub against her ankles. MOVE IN as she steeps down to pick him up and hold him against her face....

427/ EXT. MED SHOT - KING LIR, SCHMENDRICK AND MOLLY - DAY
428

each of them mounted on a tall, handsome horse as they ride through King Lir's transformed domain. We MOVE IN on Molly, noticing that the little cat is perched on the saddle before her, and that she is gazing at the country around her in delight and great awe.

MOLLY
(softly, to herself)
Unicorns have passed here....

PAN to Schmendrick riding beside her. He smiles....

429 THREE SHOT

KING LIR
(simply)
I will miss you. I never had any friends before.

(CONTINUED)

429 CONTINUED:

SCHMENDRICK
We will come back.

King Lir embraces him, and then Molly. CAMERA MOVES IN CLOSE on King Lir and Schmendrick.

KING LIR
I wish I could see her once more, to tell her all my heart. She will never know what I really meant to say....

SCHMENDRICK
She will remember your heart when men are fairy tales in books written by rabbits. Of all unicorns, she is the only one who knows what regret is - and love....

CAMERA PANS SLOWLY from one face to another. King Lir starts to speak - then abruptly turns and rides silently away, his shoulders a little slumped, going home to be king. HOLD on Schmendrick and Molly watching him go. Schmendrick puts his arm around Molly's shoulders.

MOLLY
(softly)
Oh, the poor man. Poor Lir....

SCHMENDRICK
He has not fared so badly. It cannot be an ill fortune to have loved a unicorn. Surely it must be the dearest luck of all, though the hardest earned....
(turns to her)
After all, look at what it did to you....

CAMERA MOVES IN CLOSE on Molly, lingering affectionately over her face. It is not that she has become a great beauty, but rather as though all the warmth and tenderness and beauty that was always in her has at last found a way to show itself. She smiles.

(CONTINUED)

429 CONTINUED:

MOLLY
Do you think - do you think we will ever be with her again? There was something I forgot to say....

SCHMENDRICK
(smiles at her)
Well, since you and I must choose one road to follow, out of the many that run to the same place in the end, it might as well be a road that a unicorn has taken. We may never see her, but we will always know where she has been.... Come, then. Come with me.

He puts both hands on her waist and lifts her lightly to the saddle of her horse, then turns to mount his own. We HEAR the VOICE of a DAMSEL IN DISTRESS o.c.

DAMSEL (o.c.)
Help! Help, ho, a rescue...!

Schmendrick and Molly turn to stare.

430 CLOSE SHOT - A DAMSEL IN DISTRESS

running like mad, tripping over her torn gown....

DAMSEL (contd)
Au secours, au secours! Help, a rescue...!

PULL BACK TO INCLUDE Schmendrick and Molly as she runs up the them, clutching Schmendrick violently.

DAMSEL (contd)
If ye be a man of mettle and sympathy, aid me now! I am the Princess Alison Jocelyn, daughter to good King Giles, and him foully murdered by his brother, the bloody Duke Wulf, who hath ta'en my three brothers, the Prince Corin, Colin and Calvin, and cast them into a fell prison as hostages that I will wed with his fat son, the Lord Dudley....

(CONTINUED)

430 CONTINUED:

But Schmendrick pries himself loose from her grip and raises his hand, and she falls wonderingly silent....

SCHMENDRICK
(gravely)
Fair princess, the man you want just went that way....
(points after Lir)
Take my horse, and you will be up with him in no time....

He helps her into the saddle, turns the horse around, as Molly looks on in silent amusement.

SCHMENDRICK (contd)
He is a good man, and a hero greater than any cause is worth. I send all my princesses to him. His name is Lir.

He slaps the horse on the rump and sends it galloping off the way King Lir has gone. Then he turns to look at Molly, and they begin to LAUGH....Schmendrick takes the reins of Molly's horse, and they walk away together toward the morning hills. CAMERA HOLDS on them in LONG SHOT.

431 EXT. A LOW HILL - JUST BEFORE DAWN

PAN SLOWLY to Schmendrick and Molly, asleep at the foot of the hill. As we WATCH, Schmendrick stirs, wakes, turns over, opens his eyes drowsily - and then sits up, wide awake now, staring at something o.c.

432 EXT. CLOSE SHOT - THE UNICORN

standing alone near the crown of the hill.

433 BACK TO SCHMENDRICK

He gets up, begins to walk toward the unicorn. Molly remains asleep. PULL BACK TO INCLUDE the unicorn - we SEE him from her POV as he climbs the hill.

434 CLOSE SHOT - SCHMENDRICK

as he reaches the unicorn and they face each other in silence.

THE UNICORN
You are a true wizard now, as you always wished. Does it make you happy?

(CONTINUED)

434 CONTINUED:

SCHMENDRICK
(smiles)
I think so. Men don't always know when they are happy, but I think so....And you?

THE UNICORN
(after a pause)
I am a little afraid to go home ....I have been mortal, and some part of me is mortal yet. I am no longer like the others.... for no unicorn was ever born who could regret, but now I do. I regret.

SCHMENDRICK
(low)
I am sorry. I have done you evil, and I cannot undo it....

THE UNICORN
No. Unicorns are in the world again. No sorrow will live in me as long as that joy - save one, and I thank you for that part too. Farewell, good magician. I will try to go home.

Schmendrick bows his head.

435 EXT. CLOSE SHOT - MOLLY - DAWN

as she wakes, looks o.c., and sits up with a sudden wordless CRY of wonder....

436 CLOSE SHOT - THE UNICORN

standing on the hill, looking down at Molly, with the SUN RISING behind her.

437 REVERSE ANGLE - THE UNICORN'S POV - DAWN

We SEE Schmendrick walking slowly back down the hill toward Molly.

438 CLOSE SHOT - MOLLY

on her feet, her eyes wide, yearning toward the unicorn one last time....

439 BACK TO THE UNICORN

She rears with a joyous, challenging CRY of freedom - then wheels and races away, going home....

440 EXT. FINAL SEQUENCE - THE UNICORN'S RETURN

We DISSOLVE from SHOT to SHOT, HOLDING on her as she passes through landscapes we remember from her long journey to King Haggard's country. We go from DAY to NIGHT and back again, as the MUSIC of her return SWELLS and BROADENS. She is running at full speed - not as she fled from the Red Bull, but in her moment of wildest beauty and triumph. At the PEAK of the sequence, we CUT TO:

441 EXT. MED SHOT - THE UNICORN'S FOREST - DAY

CAMERA MOVES IN SLOWLY on its outskirts. We SEE that it is as she left it, waiting for her....

442 CLOSE SHOT - THE UNICORN

She halts, suddenly hesitant, truly unsure for a long moment of whether she can, after all, return to her ancient home....

443 BACK TO THE FOREST

We DISSOLVE into its outskirts and BEGIN TO SEE the same animals who watched her leave still waiting in the shadows - the deer, the fox, the owl, the leopards, the kinkajou....There are others behind them....

444 BACK TO THE UNICORN

for a last CLOSE SHOT as she steps forward again, pacing toward her forest in all her shy majesty. PULL BACK SLOWLY as we SEE her pass into the trees. CAMERA HOLDS MED SHOT, until the last fleeting SHIMMER of her whiteness is gone....

FADE OUT